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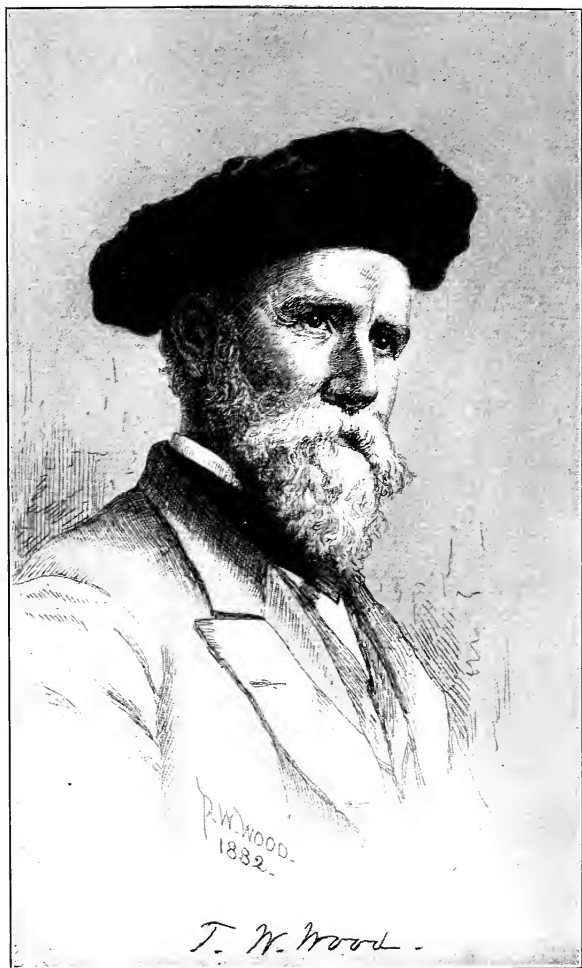


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The Wood Gallery of Art





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Wood Gallery of Art, Montpelier
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CATALOGUE

OF THE

Pictures in the Art Gallery

IN MONTPELIER

THE THOMAS W. WOOD COLLECTION

MONTPELIER VT.
THE CAPITAL CITY PRESS
1913

Second Edition
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1897

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1899

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1767

1768

1769

The Wood Art Gallery

The building known as the Wood Art Gallery, with its valuable collection of the paintings, many of which are from the hand of Montpelier's talented son, besides some of the best work of modern American artists, is primarily the gift of Thomas Waterman Wood to his birthplace. In the language of the Memorial Resolutions passed by the trustees of this Gallery at his death, "He was a noble man, who loved us and who has laid his laurels at our feet, bequeathed to us the rich memory of his affection, his precious works of art and his estate."

On the 8th of August, 1895, Mr. Wood executed a deed of gift in trust of forty-two paintings, water colors and etchings to certain trustees, who were to hold and control these works of art for the city of Montpelier. These trustees consisted of James R. Langdon, Thomas Waterman Wood, James C. Houghton, Arthur B. Bisbee, John W. Burgess, Joseph A. De Boer, George E. Taplin and L. Bart Cross.

Mr. Wood founded the gallery at the suggestion of Professor John W. Burgess of Columbia College and with his large financial co-operation, Professor Burgess bought and paid for the property, thoroughly renovated it at his own expense and carried it during the life time of Mr. Wood, receiving back by Mr. Wood's will only the original principal invested. The gallery was opened to the public on Thursday evening, August 8th, 1895, at 8:00 o'clock, though it was not until

August 8, 1899, that the Trustees assumed the title of the building.

The Parthenon Frieze which adorns the upper walls of the main gallery was the gift of the late Samuel M. Jones, Esq. of Morristown, N. J., a cousin of Mrs. Burgess, while the frames for the pictures were very largely the gift of Professor Burgess and Ruth Payne Burgess.

October 23, 1896, the Gallery received two checks, each for \$500, from Mrs. Lucy Langdon Shroeder and her sister, Miss Lizzie Langdon, for the uses of the Gallery. This gift was later increased by donations of \$1,000 from the same source which were made in memory of Mr. James R. Langdon, the first President of the Gallery. It was through these donations that the splendid statuary was secured.

May 15th, 1900 the Trustees received a legacy of \$1,000 from the will of Miss Annette Upham, and on June 9th, 1903, Mr. Charles Paine of New York City gave \$600 for the repair of "Athenwood", the home and studio of Mr. Wood.

September 23, 1895, the Trustees were compelled to record the death of their first President, James R. Langdon, and on June 15th, 1896, James C. Houghton succeeded to the office and served until his death, March 4th, 1902. July 14th of the same year Joseph A. De Boer was elected the third President and held office until Aug. 12, 1907, when he declined re-election and was succeeded by L. Bart Cross, the present incumbent.

Thomas Waterman Wood

THOMAS WATERMAN WOOD was born in Montpelier, November 12, 1823, when the town itself was yet in its infancy and possessed all the marks of a comparatively recent settlement. His father, *John Wood*, came to Montpelier from Lebanon, N. H., in 1814. There were also two paternal uncles, *Cyrus Wood* and *Zenas Wood*, the three brothers having been born in Leominster, Mass., in the latter part of the eighteenth century. They were of Puritan stock, their character was sturdy, their purpose self-controlled, and, in the conduct of life, they were all of them firm, reliable, loyal citizens.

It was from Lebanon that *John Wood*, the father of the artist, married his wife, *Mary Waterman*. In the biographical notes left by Walton, the editor of Governor and Council, she is described as having lived a simple, pious, good-natured and industrious life.

The business of *John Wood* in company with his brother *Cyrus* was that of cabinet making, the partnership concluding with the death of *Cyrus* in 1840. *Zenas Wood* engaged in trade in St. Johnsbury, Vt., where he died at the age of eighty-four in the home of his daughter. Thus was the ancestry of the artist of sturdy origin, full of force and vitality and capable of sustained and well directed work. It is to be noted that, besides this, his father, *John Wood*, was a vigorous citizen, active in his times, the captain of an artillery company and for a long time a deacon in the First Congregational Church.

Wood, born of this self-reliant ancestry and directed by a strong father and by a pious and prudent mother, was destined for vigorous and persistent effort. His early surroundings rendered it certain that in whatever form his work

should find expression, that form would be simple, solid and true, founded upon study and directed by a nice conception of the principles underlying that work. Montpelier at that time was not competent to inspire a man to paint. It was a small town of practical people, many of whom were learned and talented but lacking in the means of art culture and instruction in art, a place in which social conditions were yet arranging themselves into more permanent forms. The hills and valleys, however, were inexpressibly beautiful, filled at all seasons with a wonderful light, and these had and always continued to have for *Mr. Wood* an inspiration and influence from which he never was free.

While he lacked artistic surroundings in his youth, he also had the acquaintance of really great contemporaries, *Prentiss, Upham, Spaulding, Peck, Reed, Walton, Jewett, Langdon, Merrill, Dewey, Thompson, Baileys, Heaton, Lord, Lamb* and many more besides, who left notable records in Congress, on the bench, at the bar, in theology, finance, legislation, party politics and in the bibliography of Vermont. These neighbors of his were good, strong men, whose characters and excelling work influenced the youth of Mr. Wood as also his conceptions of a strong art, as was evidenced in later years by much of his best work.

It was pending the introduction of daguerreotypes that Montpelier was accustomed to receive an occasional visit from some peripatetic portrait painter and it was such a painter who first potently influenced *Wood* and started him in his career. He has been described as a "harum-scarum" character but also as a "dashing painter", who was able to seize quickly and firmly upon a likeness. Then there was a boy friend, *John C. Badger*, who brought from Boston tubes of oil colors, brushes, palettes and some works upon art. With these in hand the boys began in a crude way, but with real enthusiasm,

to develop their resources, a story of unaided effort and patient toil which all men of merit must learn by experience and the values of which are disclosed in their subsequent work. There remains nothing of these first efforts; but when the furniture shop of *John Wood* was destroyed by fire in 1875 there could yet be seen on its plastered walls a number of figure pictures, drawn with dry paints, a sort of rude pastel.

When fortune permitted, *Wood* went to Boston and studied for a short time in the studio of *Chester Harding*, a portrait painter. In 1850 he married *Miss Minerva Robinson*, then living in Waterbury, Vermont, and in the same year he built their summer home on the west side of the mountain gorge through which the road leads up to Northfield. He named this home after his wife, making use of the Latin synonym, "*Athenwood*".

During the fifties he found a final means of visiting the galleries of London, Paris, Rome and Florence, having previously painted portraits in Canada, Washington and Baltimore. His first European visit, in 1858, was shared with Mrs. Wood. Upon their return he painted portraits in Nashville and Louisville, beginning at the former place "*The Fiddler*", which was to be completed years afterwards and finally included in the "*Thomas W. Wood Collection*" in the Montpelier gallery.

At the age of forty-three, after hard study, patient work, much travel and constant progress, the artist permanently settled himself in New York City, opening a studio as a figure painter. This was in 1866, eight years subsequent to the exhibition of his first work in the *National Academy of Design*, "*The Baltimore News-vendor*" (1858). This painting was sold by mistake to two persons, *Mr. J. C. Brune* of Baltimore and *Mr. Robert L. Stuart* of New York, resulting in a long, expensive law suit, terminated in favor of *Mr. Brune*.

During his residence in Louisville *Wood* painted "The Contraband, Recruit and Veteran", suggested by the sight of a negro, in light brown jeans, who had but one leg and was hobbling along on home-made crutches. This justly celebrated work commemorates the transition of the negro from slavery to freedom and is now the property of *The Metropolitan Museum of Art*.

In 1869 *Mr. Wood* was elected an Associate of the *National Academy of Design* and, in 1871, an Academician. He became President of the *American Water Color Society* in 1878 and served in that office until 1887. He acted as Vice-President of the *National Academy of Design* for a period of twelve years, beginning with 1879. In 1891 he became the President of the *Academy*. In achieving and discharging the functions of these high offices for so many years, surrounded by artists of distinction, *Mr. Wood* evidenced the quality and high character of his personal attributes, his deep knowledge of his art, his unequalled courtesy and judgment, the acknowledged value of his own work and, above all, an unusual capacity for acquiring friendship and commanding the utmost respect as the results of a good life and noble heart.

It may be that his reputation as an artist will rest upon his figure pictures, although his very numerous portrait paintings involved much of the effort of his life and are most certainly characterized by simple and strong composition, great technical execution and a masterful use of colors. It may also follow that he will yet achieve his most memorable honors from the interpretations which he has made of great paintings, but from the standpoint of those whose minds and hearts are won by considerations of local history the highest interest will be assigned to works in which *Mr. Wood* included characters from his native place. As examples of his work in this direction the following may be mentioned: "*The Yankee Ped-*

lar" had for its model a tin pedlar known as "*Snapping Tucker*", a resident of Calais, Vermont. When this work was sold for a large sum Tucker promptly claimed his share upon the grounds of his intrinsic worth and natural capacity as a poser. "*The Village Post Office*" was taken from the interior of the old *Ainsworth* store in Williamstown, Vt., but the figures were mostly taken from Montpelier people. Mr. Wood's uncle *Zenas* was the postmaster and the group around the store, *Boyden*, *Whittier* and *Bullock*, were old-time residents. The clerk was *Horace Scribner*, long esteemed as a generous country musician and as the organist of Christ Church. This painting was bought by Mr. *Charles Stewart Smith*, ex-president of the *New York Chamber of Commerce*. The scene of "*The Quack Doctor*" was located in front of the "*Old Arch*", which once spanned the head of State Street leading to East State. The old brick building, the home of the *Montpelier Book Bindery*, still stands. This picture was bought by Mr. *George I. Seneg* for \$2,000 and after his death was included in the sale of his entire collection. Another successful painting was "*The Country Doctor*". The artist found the proper model for this work with the aid of the Secretary of State, *Dr. George Nichols*, in the person of an actual country doctor, then representing the town of *Jamaica* in the legislature. This doctor bore upon his face the impress of his beneficent labors for more than forty years in a back country town. Mr. Wood himself told the writer, in speaking of this painting, that many persons had said to him, "That doctor is the exact image of my father, who was also a country doctor". This saying he regarded not so much as proof that he had achieved a concrete likeness but as an evidence of having successfully handed down the particular class idea of the old-fashioned country physician, as truly different in type from the

city practitioner as was the country lawyer of former days from his brother in the city.

In 1891, *Mr. Wood* exhibited at the Academy a picture entitled "A Cogitation", for which one of his Montpelier friends, *Mr. George Ripley*, posed. The composition is extremely simple, a farmer in his barn, leaning upon his pitchfork, his countenance most thoughtful. This picture was bought by *Mr. Harper* and published as a full page engraving in *Harper's Weekly* during the Greeley campaign, over the title "Is Greeley a Fool or a Knave?" The humorous side of this incident consists in the fact that *Mr. Ripley*, who was the model, was an ardent supporter of Mr. Greeley in that campaign, while the artist himself, so far as known, never dabbled in politics.

These few examples sufficiently illustrate the influence which the place of his birth had upon *Mr. Wood*. He was not only a Vermonter but its greatest painter of Vermont ideas, conditions and character. Nor did foreign travel nor city residence nor any influence of professional connections ever tend to diminish the deep and abiding interest in his early home. The subjects of his works, his selection of characters, his yearly pilgrimage to Vermont, all demonstrate his filial loyalty and he gave to this sentiment of his heart its final expression in the establishment, as a gift to Montpelier, of its Gallery of Art.

But, apart from this, the homes, offices and institutions of Montpelier and without are filled with the affectionate and great evidences of his work. *The Vermont Historical Society* possesses several excellent examples of his portraiture, all of great historic value and preserved in the public reception room at the *State House*: *Samuel Prentiss* (1881), United States Senator; *Mrs. Samuel Prentiss* (1895) and *Dr. Edward Lamb* (1895), gifts to the Society by the family of *Mr. Prentiss*. In 1896 the Society unveiled a life-size portrait of the distinguished publicist, the *Hon. E. P. Walton*, the gift of his wife and

sister. *Mr. Wood's* personal donations include portraits of the *Rev. William A. Lord, D. D.* (1874), minister of Bethany Congregational Church of this city, *Daniel P. Thompson* (1880) novelist and author of "*The Green Mountain Boys*", and *Justin S. Morrill*, United States Senator, father of tariff legislation, promoter of agricultural colleges and chief upbuilder of the Congressional Library.

One of the noblest paintings now existing in the state is the artist's beautiful translation of *Murillo's "La Madonna del Rosario"*. This work, submitting the original with infinite tenderness and feeling, was painted in 1896 in the *Dulwich Gallery* and was consecrated by *Bishop de Goesbriand* for the service of Saint Augustine's Church on July 26, 1897. The essential force of this sacred painting is its actual power to impress the beholder with a profound sense of the sacredness of motherhood and the worth and lasting values of purity and religious faith. In accepting this donation from *Mr. Wood* the Reverend Bishop said: "You have made the great *Murillo* of the seventeenth century our contemporary", an expression not only true of itself but one which defines the special value of the truly great copies of great paintings. The translation of composition in color ranks, in some sense, with the translation of composition in words. By substituted language *Homer, Virgil, Dante, Goethe, Moliere, Tolstoi* and others take up their habitation among us. In like manner, but with greater exactness, the great painters of all times are made our contemporaries and renew their influence in every country where, before, it was limited to the narrow confines of their own times and homes.

In his copies, which were made with great care and a due appreciation of the masters, *Mr. Wood* exhibits the same broad range which is found in his other work. Between *Murillo's "Madonna of the Rosary"* and *Leslie's "Uncle Toby and Widow Wadman"* there is the greatest

possible gulf. The first proves the deep conviction of the artist in the most sacred of human thoughts and the latter the great sense of humor which so constantly found expression in his etchings, water colors and some of his genre paintings. In "*The Wood Collection*" at Montpelier there are twenty originals, forty copies, seven water colors and eleven etchings, in all seventy-eight, a splendid and imposing example of the thought, work and character of a single painter, the greatest produced by Vermont to date on its own and from its own soil, in which he now sleeps.

This catalogue will describe in some detail the Wood Collection as it now exists. Some of the most instructive impressions are reproduced here of *Chaplin, Cuyp, Deschamps, Dou, Landseer, Lawrence, Leslie, Murillo, Reynolds, Rubens* and *Turner*, but, broadly considered the collection is especially complete in the works of two men, *Wood* himself, in his original paintings and in his copies of the immortal *Rembrandt*. There must be a good reason for *Mr. Wood's* careful, long-continued study and reproduction of this single painter, who was not only of the Dutch school but stands at its head. That school attained its greatest glory after The Netherlands emerged from their eighty years' struggle for civil and religious liberty. Commercial and political prestige produced great wealth, while the changed conditions of society fostered new ideas which made possible a new and distinct school in genre and portrait painting. *Rembrandt van Rijn* became the head of its expression in color, in the disposal of light and shade, in imagination, in sympathy distinctly human and in what may be called the painting of the intellect. The strength, dignity and, especially, the deep humanity in the work of *Rembrandt* would naturally appeal to a man of *Mr. Wood's* origin, bringing up and experience, while the enduring artistic qualities in that work would engage his professional admiration

and study. He also appreciated the public service which would be rendered by bringing to this country serious and noble examples of Rembrandt's art, a service which will grow with the lapse of years and give to the Montpelier gallery a peculiar value and distinction.

Apart from this, however, the *Trustees* would not submit this catalogue to the public without including therein a statement, brief and imperfect as it must necessarily be, of the lasting obligation under which it rests to the founder of the *Wood Art Gallery*, as the evidence of his genius and the proof of his loyal affection for the city of his birth and the state which he never ceased to honor. His life was long, pure and fruitful in enduring works and, when it closed, on the 14th of April, 1903, loving friends brought him to his final resting-place in the city of his youth, where memory and appreciation hold him in fond recall.

The Frieze

The frieze is composed of three distinct parts. The first part, placed on the east and west walls of the gallery, consists of ivoried copies of the best preserved slabs of the noted frieze of the Parthenon at ancient Athens.

The Parthenon is the temple built by Pericles between the years 460 and 438 B. C., to the patroness deity of Athens, Athene or Minerva. Its name is from the Greek word *Parthenos*, which means virgin; and it was so called because the deity to whom it was consecrated was regarded as the virgin goddess. The Parthenon was not, however, the temple of worship of Minerva. Another temple, the *Erechtheium*, was dedicated to that purpose. The Parthenon was the storehouse of the treasures sacred to Minerva, and the central point of the Panathenaic or national festivals. These festivals were held for the purpose of celebrating and cementing the union of the people of Attica. They occurred every year, but in greater pomp every fourth year, and their crowning feature was the grand procession of the citizens from the Stadium where the games were played, to the Parthenon, in the cella or the enclosed interior of the temple where the prizes were awarded to, and conferred upon, the victors. The noted frieze represents this "procession of youths and maidens, of priests and magistrates, of oxen for sacrifice, of flute players and singers and of the youthful chivalry of Athens riding their Thessalian horses." It was sculptured by Phidias in marble from the quarries of Mount Pentelicus about 440 B. C. It ran around the walls of the cella on the outside, but within the portico or peristyle.

Despite the sacking of the city by the Romans under Sulla in 86 B. C., by the Goths under the fierce Alaric at the end of the fourth century of

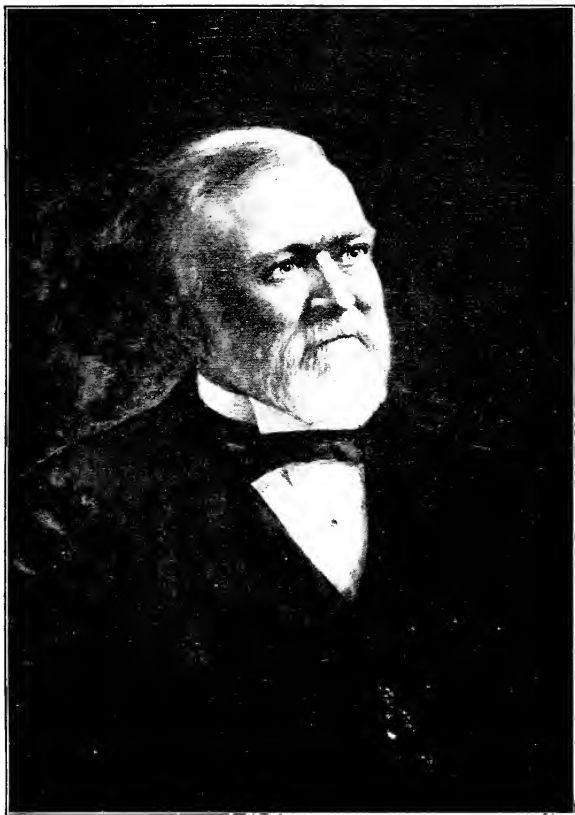
the Christian Era, and by the Turks in 1427 and 1455 A.D., the Parthenon remained almost intact until the year 1687 A. D., when the Venetians under the command of the Swedish general, Count Konigsmark, besieged the Turkish garrison in Athens, and in the course of the bombardment not only shattered the Parthenon badly with their shells, but exploded accidentally the Turkish powder magazine in the Parthenon. The Parthenon was rent in twain by the explosion and the middle of it was reduced to ruins. The temporary victory of the Venetians was at this vast cost to architecture and sculpture, and when the Turks regained possession of the building they burned every part of it, which they could detach, for lime.

At the beginning of the present century, Lord Elgin, the British Ambassador at Constantinople received permission from the Turkish Sultan to take, among other works of ancient sculpture, the slabs of the Parthenon frieze to England. The larger part of the frieze was then transported to England, and purchased from Lord Elgin by the British Government in 1816. The government placed it in the British Museum, where it still remains.

The slabs which cover the upper part of the east wall of this gallery have been copied from the best preserved slabs in the British Museum, while those which cover the upper part of the west wall have been copied from the best part of the frieze still remaining on the Parthenon in Athens. *They have been placed in about the same order and position as the originals, only it must be remembered that the originals were on the outside of the cella of the Parthenon, while the copies are upon the inside of the walls of this gallery.*

The second part of the frieze, which covers about two-thirds of the upper line of the north wall of the gallery, is copied from the facade of the organ gallery in the choir of the cathedral at Florence. The original was sculptured by

Donatello Bardi about the year 1433 A. D. It represents cherubs singing and keeping step to their music. The flatness of the figures will be immediately remarked. This was one of the peculiar characteristics of Donatello's work. It was in this way that he secured the pictorial effect of his sculptures. This work is regarded as the finest sculpture in bas-relief of the period of the Renaissance, with one exception. That exception is the facade of the singer's gallery in the same cathedral, sculptured by Luca Della Robbia, between 1431 and 1440 A. D.; and the third part of the frieze in this art gallery, that covering the upper part of the south wall, is a full and exact copy of this great work. It represents singing angels and dancing boys. It is beyond all question the masterpiece of bas-relief sculpture of the period of the Renaissance. The original slabs are now no longer in the cathedral but are scattered about in various parts of the Bargello. There are few places in the world where a complete set of them are to be seen together.



No. 2. PORTRAIT OF ANDREW CARNEGIE—WOOD.

The Statues

1. *Venus Melos.*

Full size copy of the original in the museum of the Louvre in Paris. The original was found in the year 1820 by a peasant in a grotto on the island of Melos. It is supposed to be an ancient Greek statue, but neither the name of the sculptor nor the exact date of its creation is known. It was purchased by the Marquis de Riviere, French Ambassador to Turkey, in the third decade of this century, and presented by him to King Louis XVIII. The Marquis paid six thousand francs for it. It could not be purchased today for six hundred thousand. It is considered the finest work in Greek sculpture in existence.

2. *Niobe and Child.*

Full size copy of the original in the Uffizi gallery in Florence. The original was found in the year 1581 in Rome, and was removed to Florence in the year 1775. It is an ancient Greek statue, and is supposed to be the work of Skopas, who with Praxiteles formed the character of the later school of Attic sculpture. It dates from about the middle of the fourth century, B. C. Niobe, according to the Greek mythology, was the daughter of Tantalus and the wife of Amphion, King of Thebes. She had a numerous progeny and, boastful of the same, she cast reproach upon Latona, who had but two children, Apollo and Diana. In consequence of her proud and vainglorious speech and bearing, her children were all slain by Apollo and Diana.

3. *Fighting Gladiator.*

Full size copy of the original in the museum of the Louvre in Paris. The original was found at Capo d'Anzo in Italy, between 1605 and 1621. It was removed to Paris in 1808. The name of the sculptor is not known, nor the date of its creation. It is sometimes called the Borghese warrior, because it was found during the pontificate of Paul V. Borghese.

4. *Flying Mercury.*

Full size copy of the original in the Uffizi gallery in Florence by Giovanni di Bologne. It was created about 1560. This is one of the finest works of renaissance sculpture. It represents the herald of Jupiter, the patron of travelers and athletes, on his flying mission. Nothing in sculpture has ever exceeded the grace and action of this figure.

5. *Bust of The Hero of Manila.*

BERTOLI.

George Dewey, the "Hero of Manila", was born in Montpelier, December 26, 1837, son of Dr. Julius Y. Dewey. Graduated from Annapolis 1858. He assisted at the Captures of New Orleans, 1862, Port Hudson and Donaldville, 1863. Commissioned Lieutenant April 19, 1861. Attached to the "Agawan" of the North Atlantic Squadron, 1864-5. Appointed instructor at Annapolis, 1868-9. Made Commander in 1870 and Captain, 1884. Promoted to Commodore in 1896 and assigned to the Asiatic station. At the outbreak of the Spanish War, April 21, 1898, he commanded six unarmoured ships at Hongkong. Receiving orders to capture or destroy the enemies fleet, he sailed for the Philippines, forced his way past the Spanish batteries on Corregidor Island and Cavité and entered the Bay of Manila and promptly attacked the Spanish fleet, which



No. 4. THE FRESHENING BREEZE—DE HAAS.



had taken refuge under the shore batteries of Cavité. He quickly silenced the batteries and sank the ships, without the loss of a man. For this brilliant achievement Dewey received the thanks of Congress, was voted a sword, and commissioned rear admiral, May 10, 1898, and later commissioned admiral. In 1902 was appointed Commander-in-Chief of the united squadrons and fleets mobilized for extraordinary manoeuvres.

HARRY JOSEPH BERTOLI

was born in Carrara, Italy, 1864; educated at Carrara Academy, Italy; came to America when 18 years old; married Maria Pisani. He has executed the following monuments: Col. Seth Warner monument, in Bennington, Vermont, donated by Olin Scott; Caesar Young monument, New York City; at Montpelier, John Quincy Adams, Pitkin, Fifield, Cross, Foster, Gleason monuments. Died in Montpelier, 1911.

6. *Bust of T. W. Wood at age of 68.* HARTLEY.

JONATHAN SCOTT HARTLEY

was born in Albany, N. Y., Sept. 23, 1845. Member National Academy of Design since 1891. He has executed Daguerre Monument at Washington, D. C.; the Ericsson Monument and "Alfred The Great" (Appellate Court Building) New York City; Statue Thomas K. Beecher at Elmira, N. Y. and numerous others.

He is Secretary of the National Sculpture Association; member of Architectural League of American Artists; founder of Salmagundi Club of New York City. Resides in Montclair, N. J.

Paintings

NOTE.—The dimensions of paintings in this catalogue are given in inches, the figures named first indicating the height, the others the width of the canvas.

1

PORTRAIT OF THOMAS WATERMAN WOOD, P. N. A.

T. W. Wood.

T. W. Wood was born 1823; died 1903; founder, donor, and first curator of the Wood Art Gallery (See introductory sketch).

Exhibited in Autumn Exhibition of National Academy of Design 1894.

Painted November, 1894.

30 x 24

2

PORTRAIT OF ANDREW CARNEGIE.

T. W. Wood.

Philanthropist, steel magnate, author. Born Dunfermline, Fifeshire, Scotland, Nov. 25, 1835. His parents settled in Pittsburg, 1845. He became Weaver's assistant in cotton factory; telegraph operator, helped organize "Woodruff Sleeping Car Company"; Military Superintendent of Railroads and Telegraphs in the East during the Civil War. Introduced Bessemer Process of steel making into America. Head of several steel firms that were consolidated into "U. S. Steel Corporation" 1899. Has given numerous libraries in various American and British cities. Founded "Carnegie Hero Fund," "Retired Professors Fund," etc.

This is the original study painted by Mr. Wood from life for the large painting of Mr. Carnegie now in Edinburgh Free Library, Scotland, an institution founded by himself.

Painted 1891.

32 x 27

3

THE DRUNKARD'S WIFE.

T. W. Wood.

Is a strong study in contrasts. The light and glare about the saloon is set off against the shadow cast by the



No. 10. EAST COWES CASTLE, ISLE OF WIGHT—TURNER.



unfortunate man lying upon the street. The living lines in the poise of the excited wife, who apparently of timid and retiring nature, but with an eloquence born of her necessity, is led to accuse the much bejewelled saloon keeper, is in strong contrast with the surprised, supineness, of that large and usually bombastic individual.

Painted 1887.

48 x 34

4

"THE FRESHENING BREEZE."

F. H. DE HAAS.

This picture is well called the Freshening Breeze. The early moonlight is streaming through the clouds and the departing schooner has every prospect for a good night's run.

"The Freshening Breeze" was painted in New York and presented by the artist to Mr. Wood. It is marked by vigorous and effective drawing and a sympathetic fidelity of nature.

"Hurrah! Hurrah! The west wind comes freshening down the bay." Whittier, "The Fisherman."

12 x 20

MAURICE FREDERICK HENDRICK DE HAAS
born in Waterdam, Holland, 1832, pupil of Louis Meyer, has given much attention to marine painting and in 1837 was appointed artist to the Dutch Navy. Emigrated to New York in 1859 where he died Nov. 23, 1895. "Farragut passing the Fort" is his best known American work.

5

PORTRAIT OF PARK GOODWIN.

T. W. Wood.

An author of some repute.

Painted 1895.

29 x 24

6

PORTRAIT OF THOMAS WATERMAN
WOOD.

T. W. Wood.

This painting was found unfinished in the studio after the artist's death and is probably his last piece of work. (Compare No. 80)

The work has been retouched by Mrs. Ruth Payne Burgess.

Began November 19, 1898.

25 x 29

7

PORTRAIT OF WILLIAM JAMES LINTON.

T. W. WOOD.

Linton was a wood engraver and author, born in London, 1812. In 1842, began work upon the "Illustrated London News". Engraved for "The Lake Country", "Deceased British Artists", Bryant's "Katrina", etc. Though eminent as an engraver he is best known as a writer. His principal works being "Life of Paine", "The English Republic", "Some Practical Hints on Wood Engraving", etc. With Richard H. Stoddard he edited "English Verse" (Five volumes 1883). He moved from London to New York, 1867 and died near New Haven, Conn., Dec. 29, 1897.

Painted 1894.

30 x 24

8

THE FIGHTING TEMERAIRE.

J. M. W. TURNER.

The Temeraire, an old 98, (named after a French ship taken at LaGos Bay in 1759) was the second ship in Lord Nelson's Division at the battle of Trafalgar, 1805; the *Fougueux*, a French 74 became her prize in that engagement, when the Temeraire had 47 men killed and 76 wounded on board. She was sold out of the service at Sheerness on the 16th of August, 1838, and towed to *Rotherhithe* to be broken up. The setting sun disappearing in glory is sufficient requiem for the passing of the old wooden man-of-war for so long famous for splendid heroism.

Painted 1839.

37 x 54

Copied in the "Turner Room" at the National Gallery in London, July 1898 by T. W. Wood.

JOSEPH M. W. TURNER

was born on the 23d of April, 1775, in Maiden Lane, Covent Garden, London, England, where his father carried on the business of a hairdresser. Turner entered as student of the Royal Academy in 1789. In 1799 he was elected associate, and in April, 1802, he became an Academician. In 1807 he began to publish his *Liber Studiorum* or book of sketches in imitation of Claude's *Liber Veritatis*, and for a few years at this time painted in emulation of the style of Claude. In 1812, he built a house in Queen Anne Street West, which he retained until his death, and in which he had a gallery where he exhibited some of his pictures.



NO. 11. THE HOLY FAMILY—DEL SARTO.

After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried, and under an assumed name, in an obscure lodging at Chelsea, December 19th, 1851. He was buried by the side of Sir Joshua Reynolds in the crypt of St. Paul's Cathedral. His large fortune, both in pictures and in funded property, he bequeathed to his country.

Ruskin says in "Modern Painters": "He is the only man who has ever given an entire transcript of the whole system of nature, and is, in this point of view, the only perfect landscape painter whom the world has ever seen. The greatest painter of *all* time; a man with whose supremacy of power no intellect of past ages can be put in comparison for a moment."

9

ULYSSES DERIDING POLYPHEMUS.

J. M. W. TURNER

"How off at sea, and from the shallows clear,
As far as human voice could reach the ear;
With taunts the distant giant I accost,
Hear me, Oh Cyclop! hear, ungracious host.
'Twas on no coward, no ignoble slave,
Thou meditat'st thy meal in yonder cave.
'Cyclop! if any, pitying thy disgrace,
Ask, Who disfigured thus that eyeless face?
Say 'twas Ulysses; 'twas his deed declare,
Laertes, son of Ithaca, the fair;
Ulysses, far in fighting fields renowned,
Before whose arm Troy tumbled to the ground.

"Thus I, while raging he repeats his cries
With hands uplifted to the stormy skies."

Pope's Odyssey, B. IX.

The whole picture is illuminated by the golden and crimson light of a brilliant sunrise; the gorgeous gallery of Ulysses is on the point of putting off from the island where the Cyclop Polyphemus dwelt. Close in shore are the remains of the fire in which Ulysses and his companions heated the olive staff of the giant, and with which they put out his one eye when asleep. The monster himself is seen sprawling his huge bulk on the top of the cliff, his whole body convulsed with impotent rage.

Exhibited at the Royal Academy in 1829. Copied in the Turner room of the National Gallery of London, September, 1894, by T. W. Wood.

10

EAST COWES CASTLE, ISLE OF WIGHT.

J. M. W. TURNER.

The Regatta with the Royal Yacht Squadron. Exhibited by Turner at the Royal Academy, 1828.

Ruskin in "Modern Painters" says of this picture, "The scene is laid in the summer twilight about a half hour after sunlight. Intensity of repose is the great aim throughout, and the unity of tone of the picture, is one of the finest things Turner has ever done, . . . but there is not only quietness, there is the deepest solemnity in the whole of the light, as well as in the stillness of the vessels, and Turner wishes to enhance this feeling by representing not only repose, but *Power* in repose".

Copied by T. W. Wood in the South Kensington Museum in 1896.

36 x 50

11

THE HOLY FAMILY.

ANDREA DEL SARTO.

Julia Addison says: "The children are beautifully rendered and are of exquisite grace". Mary is seen with an expression of simple mother love and St. Joseph appears in a half questioning, half skeptical attitude. The whole is in Andrea's warm, rich color and the composition is satisfactory.

Copied by T. W. Wood, Pitti Gallery, Florence, 1900.

55 x 40

ANDREA DEL SARTO, ANDREA D. FAENZA

the most celebrated painter of the Florentine School was born in Gualfonda, Florence in 1487. His father was a tailor (Sarto) hence the nickname of the son. At the age of seventeen he went to work for a goldsmith but disliking the trade, he was apprenticed to Gian Barile, a wood carver, who recognizing his ability recommended him to Piero Di Cosimo as a draftsman and colorist. Endowed with remarkable readiness and firmness in his work he early sprang into favor, and at twenty-three was known as the best fresco painter in technique in Italy. His best known works are "The Nativity of the Virgin", "The Procession of the Magi", "Caesar Receiving Tribute", "Charity", "Disposition from the Cross", "The Holy Family" and other biblical subjects. Andrea had true pictorial style and a high standard of perfectness. His coloring is brilliant and pleasing. Married Lucrezia, Dec. 26, 1512. Died 1531.



NO. 13. PORTRAIT JUSTIN S. MORRILL—WOOD.

12

TWILIGHT ON THE HILLS.

G. H. McCORD.

A peaceful New Hampshire scene. The young moon is well toward the zenith and the waning sunlight floods the hills with a pale, gentle mist.

Meanwhile the cozy farm home nestles down under the protection of the hills to quiet dreams.

12 x 20

GEORGE H. McCORD.

was born in New York City in 1848. He was a well-known marine and landscape painter. Elected an Associate of the National Academy of Design in 1880. Received medals, New Orleans Exhibition 1885 and Mechanics Institute, Boston, 1880. Died in New York, 1909.

13

PORTRAIT OF JUSTIN S. MORRILL.

T. W. Wood.

Statesman, born in Strafford, Vermont, 1810. Received common school education, worked in country grocery store, entered National House of Representatives, 1854. Five times re-elected, transferred to Senate in 1867. Served in Congress a longer consecutive period than any other man in the United States. In 1857, introduced into Congress a bill for the establishment of State Agricultural and Mechanical Art Colleges by the aid of land grants. This bill was first vetoed by President Buchanan, but was signed by President Lincoln in 1861. Introduced "Morrill Tariff Act" in 1861. Opposed Government paper money. Author of "The Self Consciousness of Noted Men." (1886) Died 1898.

Painted 1891.

30 x 25

14

PORTRAIT OF JAMES ROBINS LANGDON.

T. W. Wood.

James Robins Langdon, born October 3, 1813 at Montpelier, in the house now standing at the corner of Jay and Main street, but which then stood on Main Street, the site of Dr. Steele's residence. Descended on his father's side from Thomas Hooker of Connecticut, his parents came to this city in 1803. Began his active career in

the Custom Flour Mill operated by his father on the Winooski River, (Where the Colton Shops now stand). His father designed him for a business career and sent him out to buy pistareen a Spanish coin of small value, which could be bought at a discount in Vermont and sold at a premium in Canada. When only seventeen at the death of his father he was elected director of what is now The Montpelier National Bank. Director and Vice-President of the Central Vermont Railway; loaned considerable money to the Government during the Civil War. Was first President of Wood Art Gallery. Married Lucy Pomeroy Bowen of Middlebury, Dec. 22, 1836. His children are Mrs. E. Lucy Schroeder and Miss Elizabeth W. Langdon, both contributors to this Gallery. Died September 20, 1895.

Painted 1895.

30 x 25

15

ROMANCE OF THE DESERT.

FREDERICK S. CHURCH.

A characteristic picture of this distinguished American Artist depicting Beauty subduing the Beast.

FREDERICK S. CHURCH, N. A.

was born in Grand Rapids, Michigan, 1842; served as private in the Army. He received his art education in the National Academy of Design, New York. He paints in oil and water color, draws in black and white, and has furnished many illustrations for books and periodicals; has exhibited at various exhibitions in America and Europe.

He is a member of the National Academy of Design (1885), and of the American Water Color Society. His studio is in New York.

23 x 44

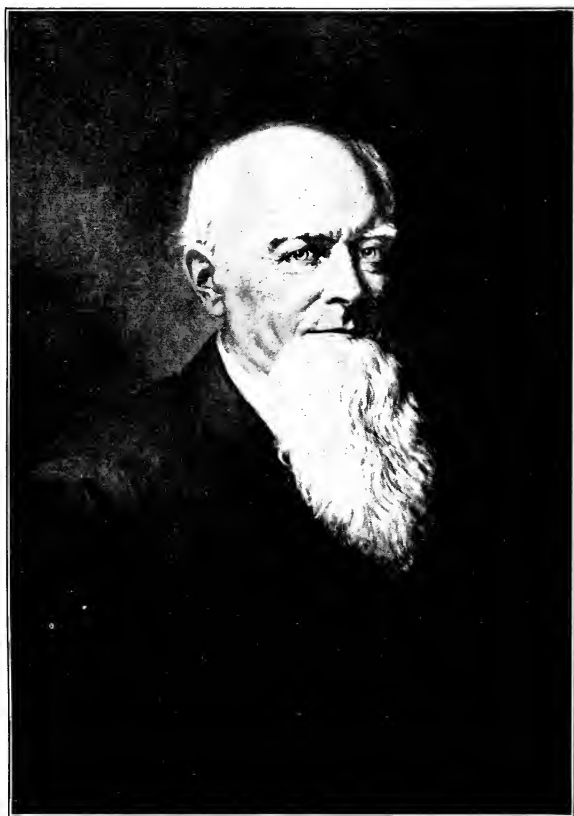
16.

ALLEGORY OF D'AVALOS.

TITIAN.

An example of one of Titian's many friendships among the rich and great. The picture contains portraits of Alphonso Davalos, Marchese del Vasto, the famous general of Charles Fifth of France. He is taking leave of his wife, a sister of Johanna of Aragon.

The treatment however is allegorical. The General clothed in full armour is upon the point of departure while the wife sits with a crystal globe in her lap, gazing wistfully and forebodingly into its glistening lights, if per-



NO. 14. PORTRAIT OF JAMES R. LANGDON—WOOD.

chance she can divine the future that awaits her husband. Emblematic figures of Victory, Cupid and Hyman appear to encourage her.

Of the original of this picture which is in the Louvre Gallery, Paris, some one has said "As an allegorical creation and as a potent master of color this canvas is one of the most entrancing that was ever created. There is such perfect sweetness of tone, such a strain of harmony of tints, such a solemn technical mastery—that we can do no more than look on and wonder."

46 x 43

VECELLIO (TIZIANO) TITIAN

was born at Pieve di Cavore, Italy, 1477. At ten years of age he went to Venice as pupil of Sebastiano Zuccato, studied under Gian Bellini, (see No. 83), and in 1507 was associated with Giorgione in fresco painting, decorating the Grand Council Hall of the Ducal Palace. In 1517 moved to Ferraro and executed "Bacchas and Ariadne", "Sacrifice to the Goddess of Festivity" and "The Bacchanal". Returned to Venice in 1523 and painted "Doge Gritti", and "St. Christopher carrying the Christ Child". Moved to Bologna, where he gained the friendship of Pope Paul III, whom he painted. From this time on he lived at the various courts of Continental Europe flattered by the rich and sought by Royalty. He lived luxuriously and was known as much for his pleasant and courtly manners as for his great ability as an artist.

He is the only painter who worked for a period of ninety years, and then he was carried off by the Plague, August 27, 1576. His most famous paintings are: "The Tribute Money", "Dresden", "Sacred and Profane Love" Borg-hese Gallery, Rome, "Assumption of the Virgin", Acad-emy of Venice, "The Entombment" in the Louvre.

17

A VERMONT HERO.

RUTH PAYNE BURGESS.

The Vermont Hero is John W. Clark, born in Vermont, October 24, 1830. Studied medicine at Little Rock, Arkansas. Went to California in 1849 and engaged in mining and mercantile pursuits, became prominent in public affairs, member of the vigilanti, and sheriff of Mariposa County. Returned to Vermont in 1854 and married Betsey Ann Dewey. In 1861 was commissioned as quarter-master of the 6th Vermont Volunteer Infantry, promoted to captain and assistant quarter-master April 7, 1864. Granted medal by Congress on account of gallantry in repelling rebel cavalry who attacked a wagon train guard-

ed by convalescents of which he was in command at White Plains, Virginia, July 28, 1863. He was badly wounded and resigned December 6, 1864. Died August 4, 1898.

17 x 14

RUTH PAYNE BURGESS

born in Montpelier, studied under Kenyon Cox, George R. Forest Brush at the Artist's League, N. Y., also in Berlin and Weimar, Germany under Gari Meechers, Max Giese, and copied in Florence, Madrid, Cassel, Berlin, Dresden. In 1907 painted portrait of August Wilhelm of Prussia, the son of the German Emperor. She has exhibited pictures in the Academies of New York, Philadelphia, Boston, Chicago and Toronto. Her portraits, are in the Treasury Building, Washington, Public Library Holyoke, Mass., Amherst College, Columbia University.

Her present residence is "Athenwood", Newport, Rhode Island.

18

THE ABANDONED INFANT.

LOUIS DESCHAMPS.

Exhibited in the Paris Salon in 1884, copied in Luxembourg Gallery in 1896 by T. W. Wood.

24 x 32

LOUIS DESCHAMPS

was born at Montclinar, in the Department of Drone, France. He was a pupil of Alexander Cabanal, and was decorated a Chevalier of the Legion of Honor in 1892.

19

A CITY HOME.

T. W. Wood.

Painted in one of the old Lenox Houses on Fifth Avenue, New York, and exhibited at the National Academy of Design 1895. This is a view in the home of Mrs. Margaret K. Parker, 55 Fifth Ave.

20 x 30

20

THE ANGORA CAT.

CHARLES J. CHAPLIN.

This picture holds the place of honor in one of the galleries of the Louvre, and was copied in 1896 by T. W. Wood.

30 x 20



No. 27. THE SHIP-BUILDER AND HIS WIFE—REMBRANDT.

CHARLES JOSHUA CHAPLIN

was born of English parentage at Les Andelys, in the Department of Eure, France, June 6, 1825, and became a pupil of Martin Drolling, who was himself a follower of the Dutch School.

Chaplin was made a Knight of the Legion of Honor in 1865 and an officer in 1877. Employed under the Empire in the Decoration of the Tuileries and the Elysee, painted ceilings and mural decorations in various public buildings in Paris. His pictures are remarkable for delicate coloring and clever modeling. He died in Paris, Jan. 30, 1891.

21

PORTRAIT OF MARY ANNETTE UPHAM.

RUTH PAYNE BURGESS.

A Montpelier lady, a former trustee of this Gallery, daughter of Senator Upham. She perished in the fire which destroyed the Hotel Windsor, New York on March 17, 1899.

32 x 24

22

REMBRANDT AS AN OFFICER.

REMBRANDT.

The great artist Rembrandt found one subject always willing to sit, i. e. himself, and he has left us his portrait in many and various forms. Sometimes he is wearing a variegated hat and gorgeous apparel, sometimes a doublet and cuirass, now he is a cavalier with velvet mantle and plumed hat, again he is a country boor with uncouth manners and dress. In this picture he is a dashing military officer with curled mustaches and fierce expression. Doubtless he painted himself in so many various garments and strange adornments because this was his method of studying the effects of these decorations for use in other pictures.

The original of this picture was painted by Rembrandt in 1634 and was copied by Mr. Wood July, 1894, in the Gallery of the Hague.

25 x 20

REMBRANDT HERMENSZOOM VAN RYN

so-called since his birthplace was on the banks of the Rhine, was born in his father's house on the Weddestseg, at Leyden, July 15, 1607. He was educated at Leyden where he studied painting under Jacob Van Swanenburch in 1621.

Three years later he studied with Peter Lastman. In 1627 he painted "St. Paul in Prison" his earliest known work. Settled in Amsterdam 1631 where his fame quickly rose to its highest point. Here he painted "Presentation" and in 1633 "The Shipbuilder and His Wife" (see No. 27). Married Saskia Van Uylenborch a lady of some fortune in 1634. (see 78; 69). His works were very numerous and must have secured him a large income, but never-the-less he fell into pecuniary difficulties. In 1640 his mother died. In 1648 he painted "Christ at Emmaus". He died at Amsterdam in 1669 and was buried in the West Church of that city, leaving two children by his second wife. (see No. 45) Rembrandt was the greatest genius among Dutch Painters, and he holds a paramount influence upon the art of his country. He is a master of technique, and his chiarascuro and blending of colors have never been equalled. Died at Amsterdam and was buried Oct. 8, 1669.

23

LA BELLA.

TITIAN.

A picture of Eleanor Gonzaga, wife of the Duke of Urbino, who lived in Venice in the early part of the Sixteenth Century. She was a most beautiful woman. A contemporary writes of her, that she combined "wisdom, grace, beauty, genius, courtesy, gentleness, and refined manners". Titian knew her when she was past forty years old and her still fresh and youthful beauty appealed to his imagination and he determined to paint her as "The Belle".

The painting is a half length portrait, the figure standing, tall, graceful and splendidly proportioned. The lady has her face turned to the spectator and her eyes follow which ever way they are viewed. The head is finely modeled, the hair coiled in close braids, is of golden auburn, and waves prettily about the perfect face. The rich costume indicates the beauty and wealth of the fashions in early sixteenth century Venice. The picture gives one the impression, so great was the genius of Titian, that you are standing in a real presence. Copied by T. W. Wood from the original.

40 x 30

24

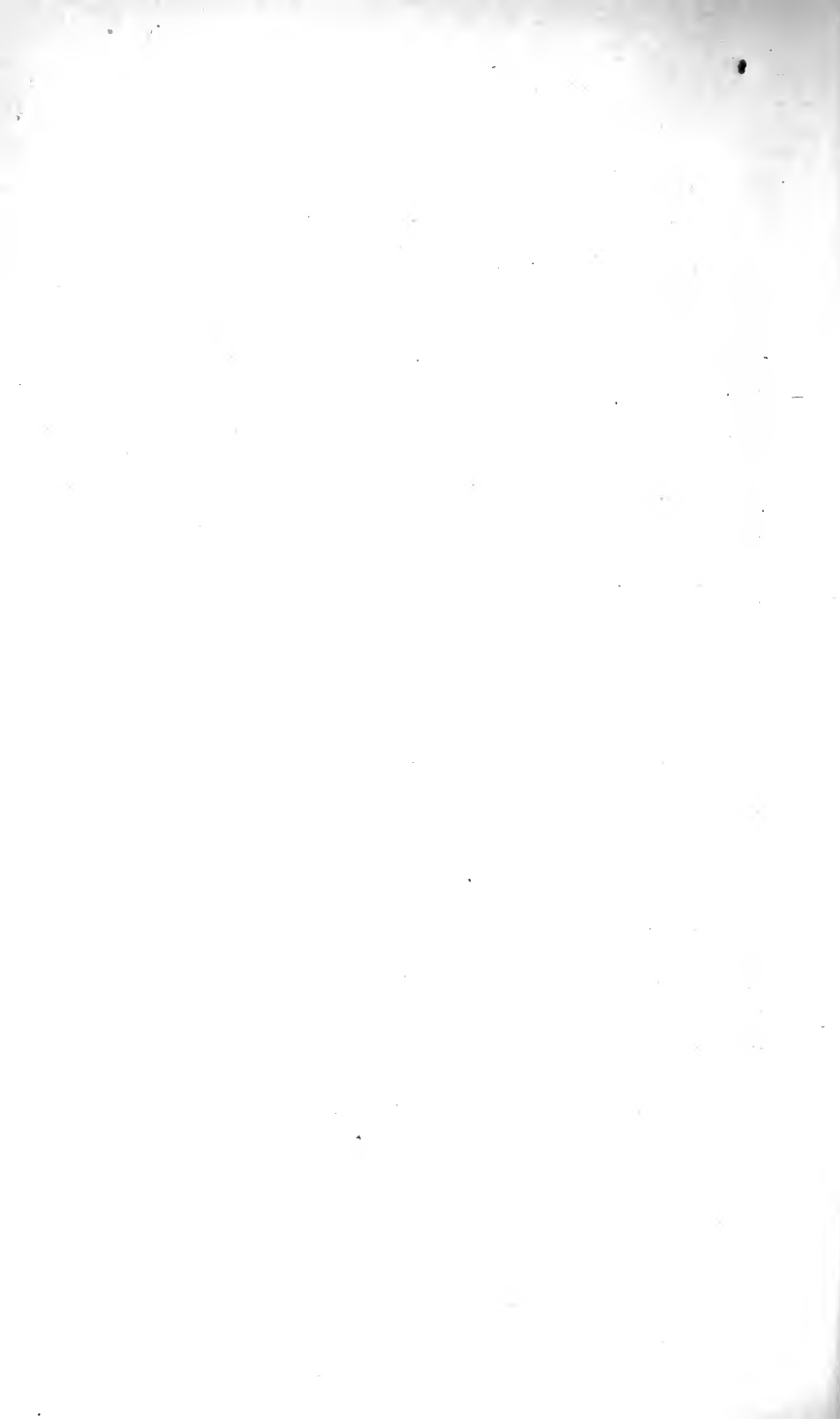
A FRANCISCAN MONK AT PRAYER.

FRANCISCO ZURBARAN.

This picture like most of Zurbaran's heads is powerfully drawn and is full of intense action. Every line in the figure



No. 28. COFFEE, SIR?—WOOD.



reveals the religious fervor of the Monk, who holding the skull in his hands portrays his absolute death to the things of this world and his intense longing to lift up his soul to Heaven.

62 x 40

FRANCISCO ZURBARAN

was born of humble parents at Fuente de Cantos in Estremadura in 1598. He was sent while very young to the school of Juan de Roelas at Seville, where he made very rapid progress and soon gained employment. The most important of his earliest works were the great altar pieces in the Cathedral of Seville, and a large picture for the College of St. Thomas, (now in the Museum of Seville) both completed about 1625. This picture represents The Eternal Father above a colossal figure of St. Thomas Aquinas and the forefathers of the Church, with the Emperor Charles The Fifth, and his Nobles kneeling in rapt devotion on one side, and on the other side the Arch bishop and his Dominican Monks. One of his most famous pictures is the "Monk kneeling at Prayer" which Mr. Wood has so well copied, and of which it has been said, if Zurbaran had painted nothing else he would deserve a place among the Spanish Immortals. Many of his works may be found in the Museums of St. Petersburg, Munich, Paris and London. For twelve years he was employed by the King of Spain and lived in Madrid, where he died 1662.

25

REMBRANDT AS A CAVALIER.

REMBRANDT.

This is a copy of another of the great artist's whimsical sketches of himself. He is dressed as a cavalier with plumed hat, an aristocrat, and a man of leisure. It would seem that of all men the cavalier should be free from care yet Rembrandt has drawn into the facial lines of his subject the traces of a growing anxiety, possibly suggestive of the artist's state of mind at this period of his life.

This picture was copied in the Marquand Gallery of the Metropolitan Museum of Arts, by Mr. Story and presented to the Wood Art Gallery.

23 x 18

GEORGE H. STORY, A. N. A.

was born in New Haven, Conn. in 1835. Pupil of Charles Hine and Prof. Ball of New Haven. He first exhibited at the National Academy of Design in 1867. Studied in Europe in 1874 and 1875 and was elected an associate of the Academy in 1875. He is an ex-president of the Artist's Fund Society, and later curator of Fine Arts in the Metropolitan Museum of Arts, New York.

26

A BOY DRINKING.

MURILLO.

Murillo, the artist of the original of this picture painted many famous religious subjects such as "The Immaculate Conception", a copy of which hangs in the Directors room of this Gallery, "The Nativity", (see No. 40), "The Holy Family", "Madonna and Child" and many others. But he was equally celebrated as a painter of children, and especially children of the poorer classes. He appears to have studied them with peculiar delight, recording in his famous paintings their happy and often graceful ways displayed amid a poverty which was real enough but which never made these street gamins unhappy. Among artists Murillo was most like Rembrandt. "Both are intensely human in their sympathies, the picturesqueness of beggars, the poetry and pathos of age, the charm of the commonplace appeals strongly to both". Copied in the National Gallery in London, August, 1898, by T. W. Wood.

25 x 19

Madonna of the Rosary.—Murillo painted a great number of Madonnas and other sacred subjects. A copy of his Madonna of the Rosary from the original in the Dulwich gallery, London, painted by T. W. Wood in 1896, may be seen in the church of St. Augustine, in Montpelier.

BARTOLOME ESTEBAN MURILLO

was born in Seville, December 31, 1617, and was baptized January 1, 1618. His parents died before he was eleven years old, and he was soon afterwards apprenticed to his Uncle Juan del Castillo, an artist of quite ordinary ability but who is famous as being the first teacher of the great Murillo. The gifted student exhibited such a gentle nature and such anxiety to learn that he soon became a favorite with both teachers and pupils. He afterwards went to Madrid, where he was befriended by Velasquez. In 1648, he married a lady of fortune, and thenceforth his house became a favorite resort of people of fashion. In 1660 he established the Academy of Seville, of which he was the first President. He died in consequence of a fall from a scaffold at Cadiz, April 3, 1682. Spanish school.

27

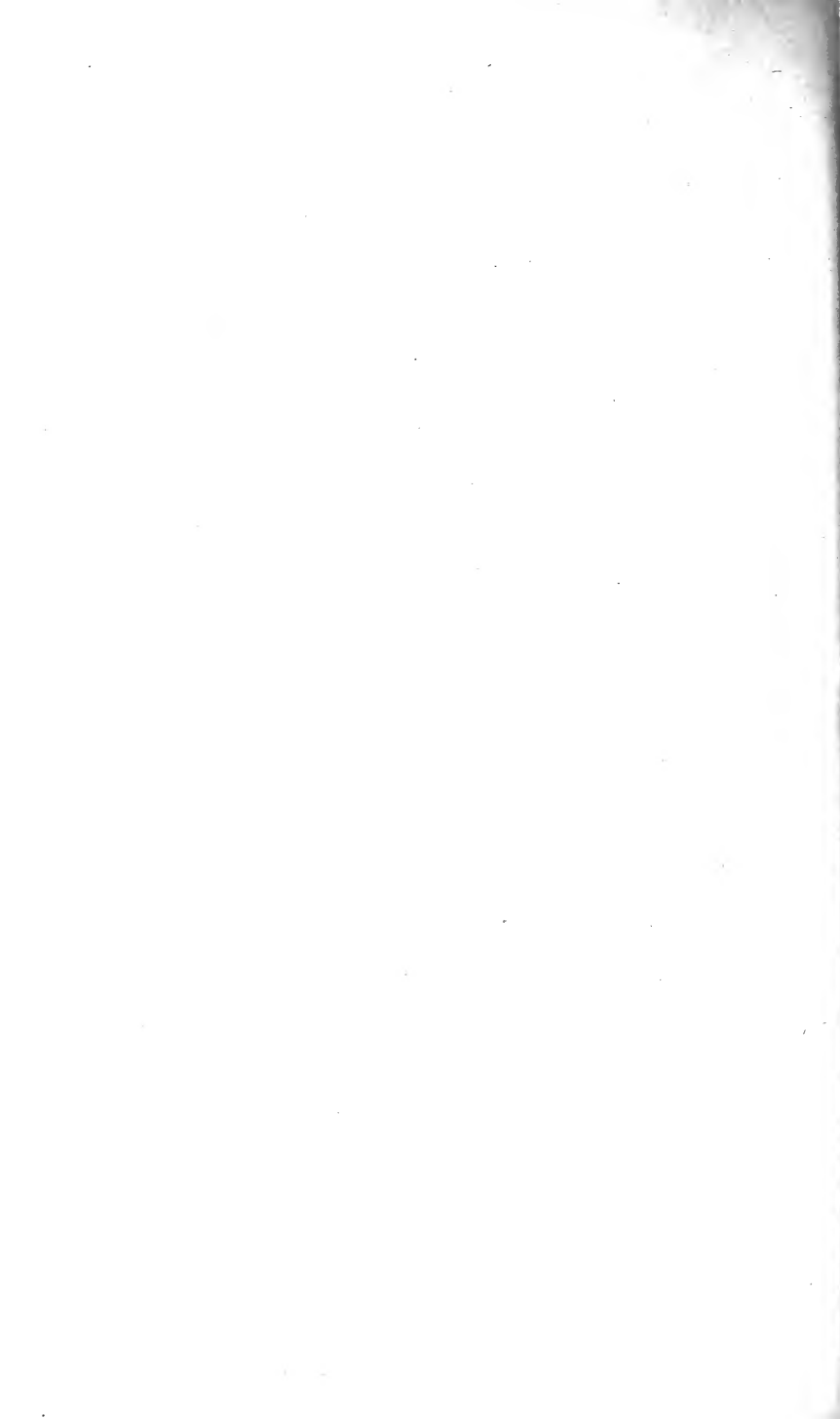
THE SHIPBUILDER AND HIS WIFE.

REMBRANDT.

Senator Justin S. Morrill kindly obtained for the Artist a letter of recommendation on the 18th of April, 1898, from



No. 33. A STITCH IN TIME—WOOD.



John Sherman, then Secretary of State, to Col. John Hay, American Ambassador at the Court of St. James. Upon presenting his letter at the American Embassy in London, and expressing the wish for the privilege of copying the above Rembrandt in Buckingham Palace, Col. Hay shook his head doubtfully, but said he would try. In a few days there came through the Ambassador the special permission of Queen Victoria for the Artist to copy one of the best and most famous of Rembrandt's earlier works.

The Surveyor of Her Majesty's pictures, Sir Charles Robinson, gave every facility for making the copy in the Palace by taking down the painting from the walls of the Gallery and placing it on an easel in a good light, giving the Artist every advantage in a room by himself.

The following quotation is from Emile Michel's *Life of Rembrandt*: "But Rembrandt's great master piece of 1633—a year so rich in important works—is the large canvass known as 'The Shipbuilder and His Wife,' in the royal collection at Buckingham Palace. The husband, an elderly man, with a white beard and moustache, and strongly marked, but placid features, sits at a table, busily drawing the plan of a ship's hull. He holds a compass in his right hand, and turns for a moment from his task to his wife, an old woman in a white cap, who has just entered the room to hand him what is doubtless a letter (Dr. Bredins thinks that the superscription of this letter, 'To the Very Honorable Jan Vij,' gives the name of the shipbuilder). Both are very simply dressed, and all the details of their modest dwelling indicate an orderly life of mutual affection, honorably maintained by the labours of the old man and the good management of the helpmeet who looks at him with so cordial a smile. Worthy pair! We feel the depth of their attachment; we see, that growing old together they have shared each other's joys and sorrows, and that age has but bound them more closely to each other. Rembrandt seems to have been touched by their tender affection, so sympathetic is his rendering of its moral beauty and serene pathos. The frank and generous execution, the soft warm light, the sober colour, the transparent shadows, are all in exquisite harmony with the homely scene, and attune the spectator's mind to further sympathy with the old couple. The idea of painting husband and wife, and even the several members of a family, on the same canvass, was not, of course, a novel one. Many of Rembrandt's predecessors, notably De Keyser, had produced admirable works on these lines. But here the young artist outstripped both predecessors and rivals. Increasing the scale, he used each figure to complete the truth and individuality of the other. By bringing them thus together, he has given us not merely a picture, but an epitome of two lives, which thanks to his art, are as closely associated in our memories as in reality."

Copied in Buckingham Palace, London, August, 1898, by T. W. Wood, and presented to the Wood Art Gallery by Mrs. Lucy Langdon Schroeder, and her sister, Miss Lizzie Langdon.

Painted 1633.

44 x 72

28

COFFEE, SIR?

T. W. Wood.

There is a beautiful dignity in the bearing of the maid as she offers the guest her fragrant coffee, which lifts the service far beyond anything merial and compels one to feel that all work has its peculiar honor and dignity when performed cheerfully and willingly. This picture was exhibited at Century Club and in the annual exhibition of the National Academy of Design in 1896. The model was Miss Lillian Gibbs.

56 x 36

29

WHITE RATS.

T. W. Wood.

A fantastical little sketch revealing the humorous interests of Mr. Wood. The little negro lad has gone surreptitiously to the barn to play with his pets and suddenly he hears footsteps outside. He is listening and wondering what may be the manner of the coming of the intruder.

Painted 1893.

30 x 22

30

KING CHARLES' SPANIELS.

LANDSEER.

There are two breeds of spaniels in this picture, the black and tan dog on the left is King Charles, and the other with white spots of liver color is a Blenheim. Both have characteristic silky coats, round heads, and big lustrous eyes set wide apart, and long ears hanging in folds. The King Charles nestles to the cavalier's hat, hence the title often given the picture "The Cavalier's Pet". This hat with its plume is used by the artist to relieve the otherwise flat effect of the picture.

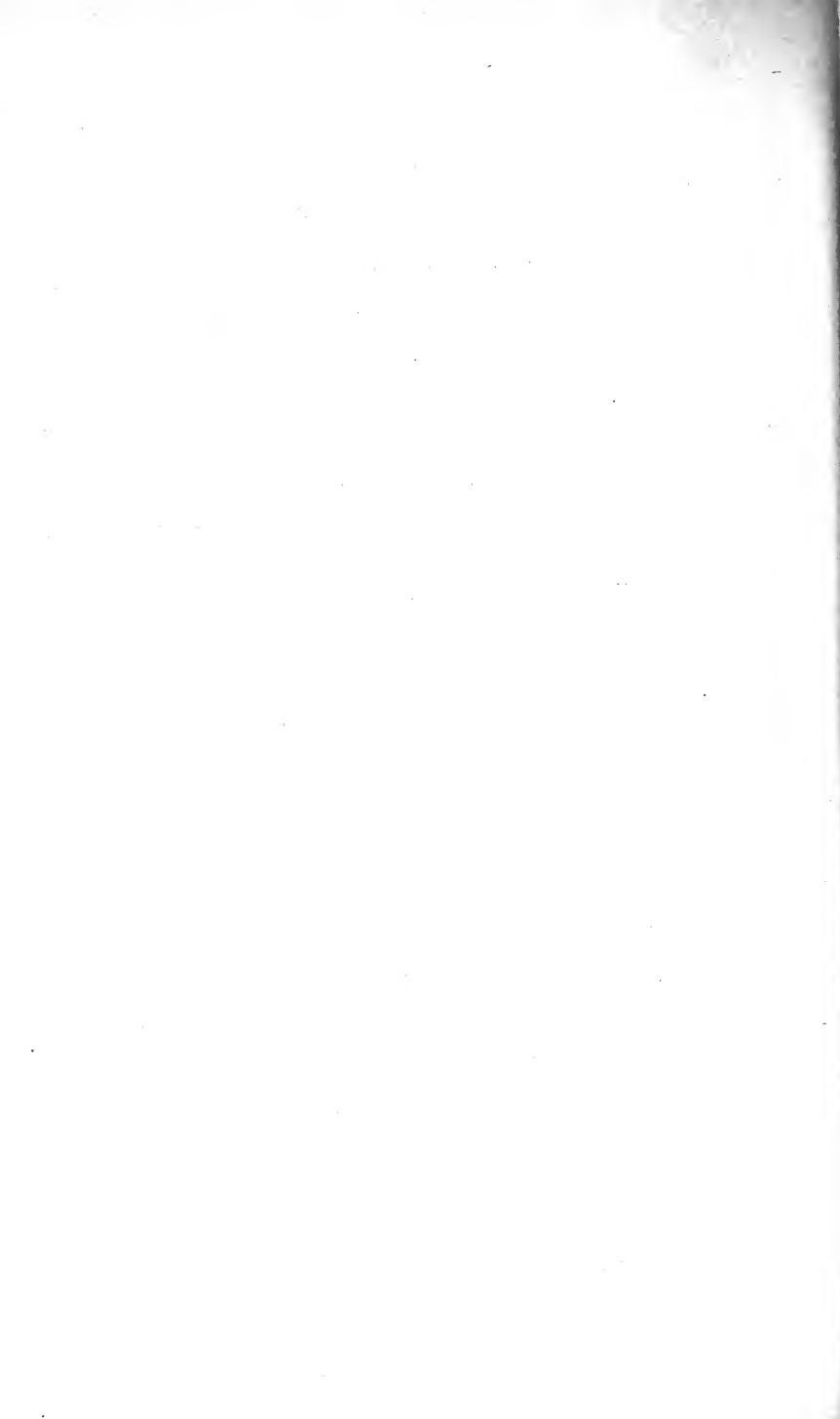
The dogs gaze at the artist with wide eyes full of wonder and with an expression half wilful, half beseeching. These dogs belonged to Mr. Robert Vernon for whom the picture was painted, and exhibited in 1845 and later bequeathed to the English Nation with the Vernon collection.

Copied in the National Gallery by T. W. Wood, July, 1898.

28 x 36



NO. 37. ST. BARTHOLOMEW—RIBERA.



SIR EDWIN HENRY LANDSEER, R. A.

was born in London, 1802, and was very early taught to draw by his father, John Landseer. His tastes led him from the first to the study of animals, as may be seen by his various drawings, some made when he was only five years old. He studied under Hayden; in 1826, he was elected an associate, and in 1831, Academician; in 1850 he was knighted by Queen Victoria and in 1853 received the gold medal from the Paris Exposition. He declined the office of President of the Royal Academy, on the death of Sir Charles L. Eastlake in 1865. He died in London, 1873, and was buried in St. Paul's Cathedral. His principal paintings are "Portrait of Brutus", 1817, "Fighting Dogs", 1818, "The Larder Invaded", 1822, "Cat's Paw", 1824, "Suspense" (see No. 68), "Highland Shepherd Dog Rescuing Sheep from Snowdrift", 1834, "Chief Mourner" 1837, "The Sanctuary" and "A Random Shot", 1843.

31

SEA VIEW.

M. F. H. DE HAAS.

"Sea View" was painted in New York and presented to Mr. Wood. It is marked by vigorous and effective drawing and sympathetic fidelity to nature.

13 x 23

(For biographical sketch, see No. 4.)

32

REMBRANDT'S MOTHER.

REMBRANDT.

This is generally supposed to be a portrait of the artist's mother. If so, it has great significance, for it was this humble wife of the Dutch miller, who spent her slowly gained savings to give her son his first artistic training, sacrificing herself for her faith in her son. But the picture represents more than Rembrandt's mother, it is a splendid personification of the genius of faithful honest toil.

It is easy to see that her large knotted hands have been no strangers to work. Her days have been filled with the discharge of homely duties. She has come to the time of lengthening shadows, and sits in reverie, living again amid old scenes, and with friends whose faces smile out of the long ago.

It is a great character study. A great delineation of life's triumph—a humble life, well spent.

Painted by Rembrandt in 1654, and copied in the "Hermitage" Museum in St. Petersburg, Russia, 1896 by T. W. Wood.

46 x 36

33

A STITCH IN TIME.

T. W. WOOD.

This is a picture of the interior of the Cadwell home one of the most spacious of Montpelier's Colonial homes, and which extended its hospitality to General Lafayette during his sojourn here. It stood on Main street on the site now occupied by McCuen's store. The lady is Miss Mary Cadwell and is a fine character sketch embodying the thrifty prudence of the old Vermont pioneer.

Painted 1894.

28 x 21

34

PORTRAIT OF A LAWYER.

MORONI.

This is one of the most characteristic pictures of this great portrait artist. It was copied in the National Gallery of London, August, 1898, by T. W. Wood.

36 x 28

GIOVANNI BATTISTA MORONI

one of the most eminent of Italian portrait painters, was born at Bondio, near Albano, in the territory of Bergamo, 1510. He studied under Moretto of Brescia, whose manner he strictly adhered to in several pictures in churches of his native town. He subsequently settled at Bergamo and died there on the 5th of February, 1578. He is famous for his portraits and Titian was in the habit of advising gentlemen to go to Bergamo to be painted by Moroni.

35

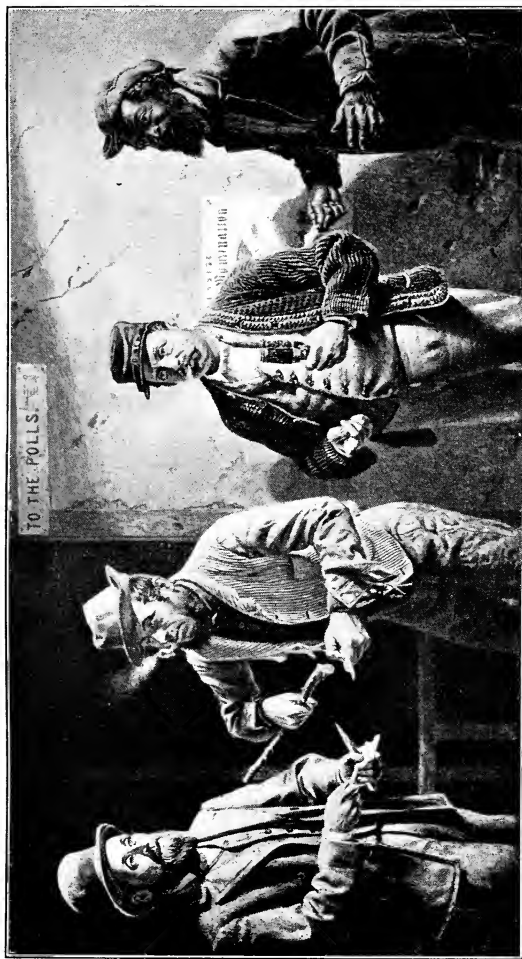
PORTRAIT OF EDMUND CLARENCE
STEDMAN.

T. W. WOOD.

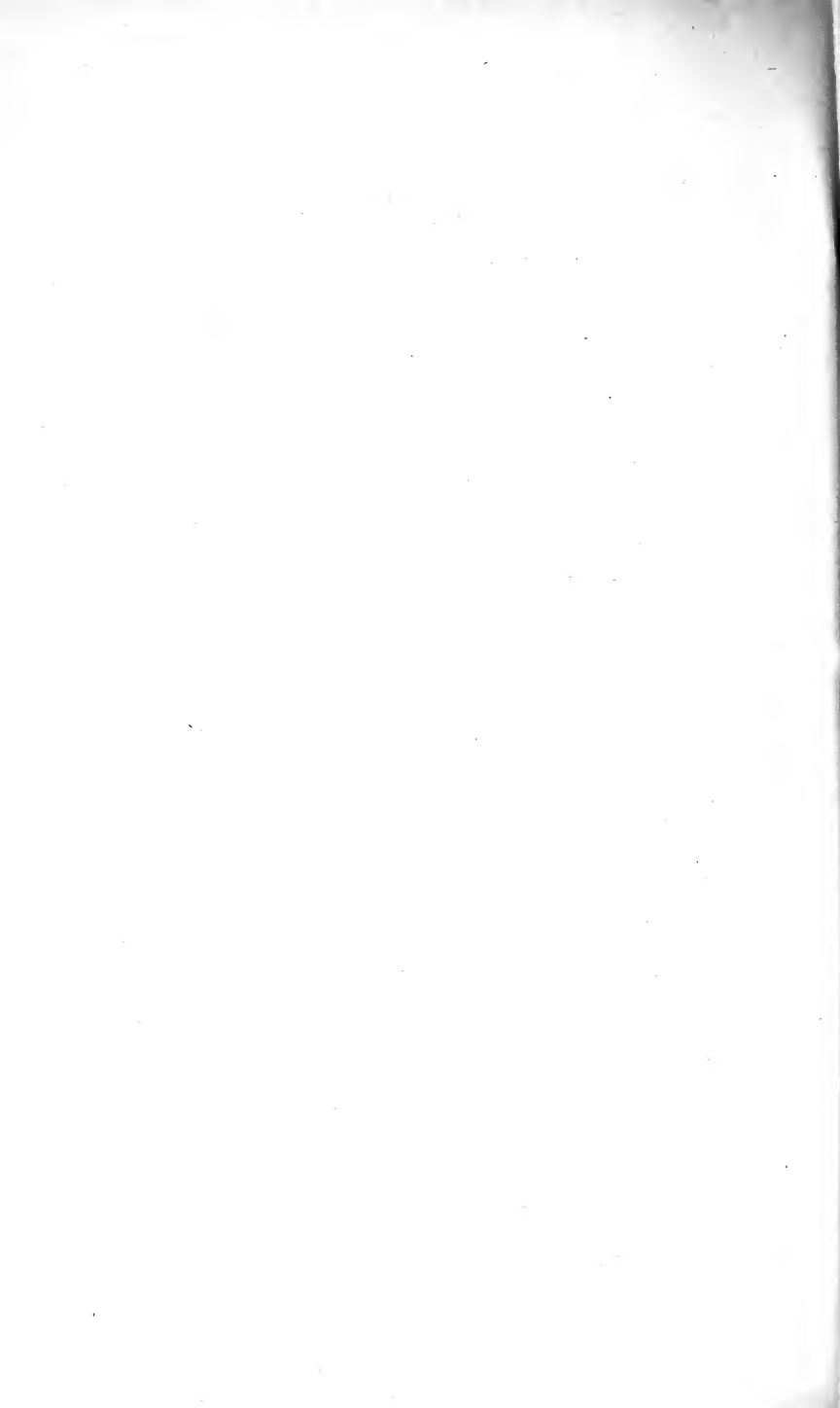
Poet and critic was born in Hartford, Conn., 1833, studied at Yale, edited "Norwich Tribune" and "Winsted Herald", worked on "New York Tribune", 1860, War Correspondent for "New York World," Author of "Poems Lyric and Idyllic", "Alice of Monmouth", "The Blameless Prince," "Poets of America", etc.

In 1891 succeeded James Russell Lowell as President of American Copyright League. With Ellen McKay Hutchinson edited "Library of American Literature". Died 1908.

30 x 25



No. 39. AMERICAN CITIZENS—WOOD.



36

CUPID DISARMED.

WILLIAM HILTON.

While the author of this picture is not a very popular artist yet he was very highly esteemed among his associates and this picture is one of the few from his brush in America. It was found in Mr. Wood's studio at the time of his death.

28 x 35

WILLIAM HILTON

an English painter born at Lincoln, 1786; died 1839. Pupil Raphael Smith, a noted engraver; studied Royal Academy where his first work was exhibited in 1803. Appointed keeper of the Academy in 1827. The following are his best known works, "Christ Crowned with Thorns" (South Kensington Museum), "Edith discovering the body of Harold" (National Gallery), "Una and the Lion", "Crucifixion", "Murder of the Innocents".

37

ST. BARTHOLOMEW.

RIBERA.

Ribera was a master of the technique of vigorous drawing. Perhaps no one has excelled him in painting the tragic in character. This is a fine example of the stern, strong face of a martyr. St. Bartholomew, probably called Nathaniel by St. John's Gospel. According to tradition, he preached in India, suffering martyrdom there.

Copied in Praedo Museum, Madrid, by T. W. Wood, November, 1900.

30 x 25

JOSEF RIBERA

called "Lo Spagnoletto", "The Little Spaniard" was born in Xativa, near Valencia in 1588, studied art with Ribalta and later went to Italy, where he worked in extreme poverty, depending upon the charity of his fellow students; later moved to Naples and married the daughter of a rich picture dealer; found employment under Spanish government. In 1630 elected to Academy of St. Luke at Rome, 1644 the Pope decorated him with the insignia of the "Abito di Christo". Manner and date of his death uncertain, though there is a strong tradition that he died at Naples in the midst of honor and riches. He was a tremendous worker and sent many pictures home to Spain.

38

A SWISS SCENE.

This interesting, thoroughly Continental subject was found in Mr. Wood's Studio at his death. The good dames so busy with Monday's washing must have taken the fancy of Mr. Wood, who was especially interested in all the homely tasks of life. The artist and date are unknown.

26 x 22

39

AMERICAN CITIZENS.

T. W. Wood.

Is a characteristic sketch of four Vermonters going to the polls on town meeting day. The man on the extreme left is probably Wilbur F. Braham, an interesting citizen who lived on the corner of Elm and Winter streets. This is one of Mr. Wood's earliest paintings and was exhibited at the American Water Color Society in 1867.

18 x 36

40

THE NATIVITY OF JESUS.

MURILLO.

The figures in the original picture are life size. It was bought by the French Government in 1852 from the collection of Marshall General Soult for 615,300 francs.

16 x 29

This copy is a sketch of the great picture, and was made in 1859, by T. W. Wood, one of his earliest efforts.

41

BENJAMIN FALLS.

T. W. Wood.

A small but beautiful cascade situated half way between Montpelier and Barre.

Painted 1870.

28 x 24

42

A WHEAT FIELD.

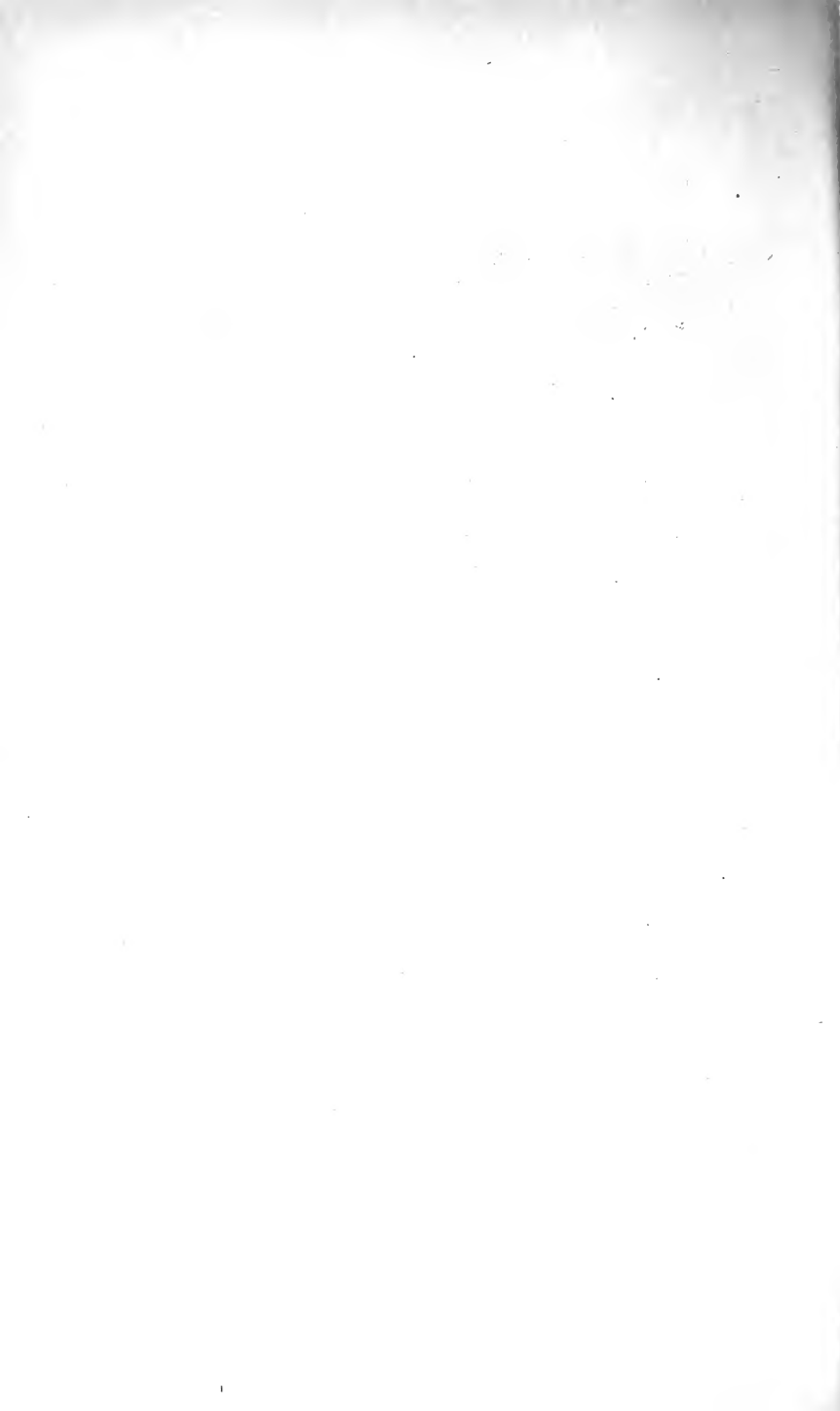
EDWARD GAY.

A picture of a wheat field near Albany, N. Y.

26 x 38



No. 46. A PINCH OF SNUFF—WOOD.



EDWARD GAY, A. N. A.

was born in Ireland in 1836. He studied in Albany, N. Y., with James M. Hart, N. A., and George H. Boughton, R. A. In 1862 he went to Germany and studied under Schirmer and Lessing. He was elected an associate of the National Academy of Design in 1870, and is a member of the Artists' Fund Society. He was awarded \$2,000 at a Prize Fund Exhibition in New York in 1887, for his picture of "Broad Acres," now in the New York Metropolitan Museum of Art.

43

A GRAY DAY.

A. H. WYANT.

An original from one of America's most distinguished landscape painters. Mr. Wood exchanged portrait of Mr. Wyant, painted in 1863, for this picture. Wyant's works are notable for unity of effect and good qualities of color.

49 x 37

ALEXANDER H. WYANT, N. A.

born at Port Washington, Ohio, January 11, 1836, pupil of Hans Gude in Carlsruhe, Germany. Later studied in London, elected an Academician in 1869, member of Society of American Artists 1878, member of American Water Color Society, received honorable mention at Paris Exposition in 1889. He died in 1892.

44

LAKE ST. CATHERINE.

J. B. BRISTOL.

One of Vermont's most charming lakes, and a favorite summer resort of the artist.

19 x 31

JOHN B. BRISTOL, N. A.

born in Hillsdale, N. Y., March 14, 1826. He was elected an Academician in 1875 and is one of the most successful of America's landscape painters. He died in 1909.

45

REMBRANDT'S SECOND WIFE.

REMBRANDT.

Her name was Hendrickjé. She is dressed in one of those elegant fancy costumes the great master so loved to

paint. She wears a bracelet, earrings, and a brooch of costly pearls richly mounted. She is not a beautiful woman but "there is a charm of youth and freshness in the brilliant complexion, rosy mouth and dark eyes, the animation and contentedness of expression, and the open forehead with its waving masses of bright hair". The picture was produced when Rembrandt was at the height of his power.

Copied in the Salon Carre of Louvre Paris, 1896 by T. W. Wood.

30 x 25

46

A PINCH OF SNUFF.

T. W. Wood.

A little picture of especial interest to the old citizens of Montpelier. It portrays the interior of the old Langdon Mill which stood on the site of the present Colton Mfg. Co.'s plant. On the left stands Leman Horn, the Miller; on the right, Erastus Cram.

20 x 30

47

SOBEISKI.

REMBRANDT.

John the Third, Sobeiski, King of Poland 1674-1696 distinguished himself in the Wars against the Swedes and Russians and Transylvanians. His most important victory was over a vast horde of Turks who were besieging Vienna. Great as a general his reign was marked by domestic and civic troubles.

In the old catalogues of the "Hermitage" this picture was called "Portrait of John III, Sobeiski, King of Poland", but in recent catalogues some doubt is thrown upon the portrait, but not upon the authenticity of the picture. It was painted by Rembrandt in 1637, and is one of his most celebrated portraits.

Copied in the Imperial "Hermitage" Museum in St. Petersburg, Russia, by T. W. Wood, in 1896.

42 x 30

48

THE BATHING HOUR.

J. C. NICOLL.

Presented to the Wood Art Gallery by the artist.

25 x 40

J. C. NICOLL, N. A.

a marine painter, was born in New York in 1846, elected an Academician in 1885, and was one of the original members of the American Water Color Society and corresponding secretary of the National Academy of Design for several years.



No. 47. SOBEISKI—REMBRANDT.



49

MAN WITH PEARLS.

REMBRANDT.

It is said that there are twenty-seven portraits of Rembrandt by himself extant, of which the original of this picture is a specimen. It was painted in Rembrandt's later life, when passing through his great disappointments.

Copied by T. W. Wood, September, 1900.

32 x 23

50

THERE WAS AN OLD WOMAN WHO
LIVED IN A SHOE.

BEARD.

A fine piece of work from one of the most original and interesting of American Artists. The artist at one time refused \$1,800 for this picture.

20 x 30

WILLIAM H. BEARD, N. A.

was born in Painesville, Ohio, April 13, 1825. Studied art in Dusseldorf and Rome, elected an Academician in 1862. Began his profession in Buffalo, N. Y., but has worked in New York City for many years. His specialty is the humorous side of animal life. Died 1900. (For his portrait see No. 52.)

51

THE DANGER PAST.

WRIGHT AND BEARD.

In this humorous sketch the figures were painted by W. H. Beard, the remainder by Colonel Wright.

Presented to the Wood Art Gallery by Col. C. J. Wright.

30 x 24

COL. CHARLES JEFFERSON WRIGHT

was born in St. Johnsbury, Vermont, in 1839; died 1910. He served through the civil war and was brevetted colonel for gallant and meritorious service March 13, 1865. He was wounded at Fort Fisher and Petersburg. He was President of the New York Military Academy.

52

PORTRAIT OF WILLIAM H. BEARD,
N. A.

T. W. Wood.

Mr. Beard was a warm personal friend of T. W. Wood. The cub under his arm was painted by himself.

30 x 24.

53

THE YOUNG FIDDLER.

T. W. Wood.

This lad was an especial favorite of the artist. Upon one of his trips to Virginia he ran across a young roving musician and was at once attracted to the open girlish face. He took the greatest delight in this depiction of the lad in the act of tuning his violin.

Painted in Louisville, Ky. in 1864.

36 x 30

54

UNCLE TOBY AND WIDOW WADMAN.

LESLIE.

"I am half distracted 'Captain Shandy'"; said Mrs. Wadman, holding up her cambric handkerchief to her left eye, as she approached the door of my Uncle Toby's sentry-box—"a mote, or sand, or something I know not what, has got into this eye of mine—do look into it—it is not in the white." In saying which Mrs. Wadman edged herself close in beside my Uncle Toby. "Do look into it," said she. Honest soul! thou did'st look into it, with as much innocency of heart as ever child looked into a raree show-box or peep-box.

Tristram Shandy.

The simple-hearted soldier is seated in the narrow sentry-box beneath the map of Dunkirk. The comely widow pressed in close beside him, is drawing aside the lid from a bright eye, in which his intense gaze sees neither dust nor the love with which she so fondly hopes to inspire him.

The expression of these two faces is wonderfully felicitous; the enquiring look of the Captain, and the archness of the widow could not be rendered with more natural unaffectedness. John Bannister, the comedian, sat for "Uncle Toby."

Painted in 1832, and copied in the South Kensington Museum, London, in 1896, by T. W. Wood.

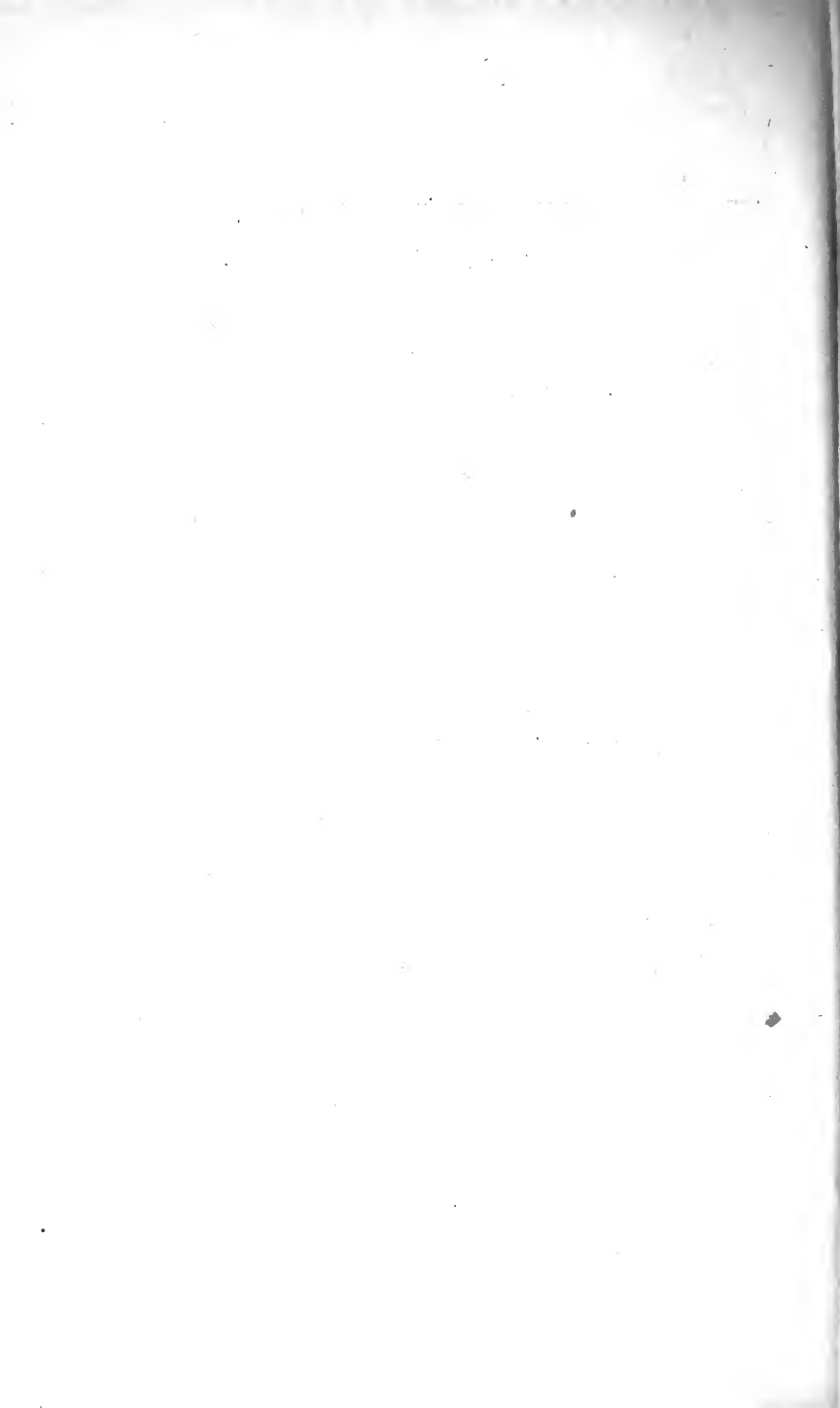
36 x 24

CHARLES ROBERT LESLIE, R. A.

was the son of American parents, but was born in England in 1794. He came early to live in Philadelphia, but returning to England in 1811, he studied art under West and Allston, and in the schools of the Royal Academy, of which body he was elected an associate in 1821, and an Academician in 1826. In 1838 he became Professor of Drawing at the West Point Military Academy, remaining only a short time, when he returned to England, where he died in 1859.



No. 50. THERE WAS AN OLD WOMAN WHO LIVED IN A SHOE—BEARD.



55

A VISION OF LOVE.

H. W. WATROUS.

Presented to the Wood Art Gallery.

15 x 12

HARRY WILSON WATROUS, N. A.

was born in New York City, September 17, 1857; studied art at Atelier Bonnat Academie Julien, in Paris for several years, elected an Academician in 1896, and later corresponding secretary of the Academy. Is well-known as a genre painter in a specialty of small figures. His style is one of elaborate finish, and being a man of good fortune, spares no labor upon his works.

56

KAUTERSKILL CLOVE.

DURAND.

"Clove" is of Dutch origin, and is a name given for a ravine or rocky fissure. The Kauterskill Clove is the most famous and picturesque of these beautiful gorges which abound in the Catskill Mountains.

It was presented to the Wood Art Gallery by Col. C. J. Wright.

22 x 18

ASHBUR B. DURAND, P. N. A.

born at Jefferson Village (now So. Orange), N. J., August 21, 1796 and died September 17, 1886, at the age of ninety years. He was a steel engraver of distinction until the age of forty, when he became one of our best landscape painters. Was President of the National Academy of Design from 1845 until 1860.

57

THE JEW.

REMBRANDT.

One of Rembrandt's earliest sketches, which by many authorities is said to be a picture of his father.

Copied in the Hermitage Museum St. Petersburg, Russia in 1896 by T. W. Wood.

44 x 36

58

PORTRAIT OF J. J. ANGERSTEIN.

LAWRENCE.

John Julius Angerstein was born at St. Petersburg in 1735; died 1822. Came to London in 1749, and became

a very successful merchant. He is most widely known as a patron of Fine Arts. His collection of paintings, consisting of about forty of the most exquisite specimens of the art, at his death was purchased by the British Government, and made the nucleus of the National Gallery.

The original was painted for George IV and presented to the National Gallery by William IV in 1836.

Copied in that Gallery by T. W. Wood, July, 1898.

36 x 28

SIR THOMAS LAWRENCE, P. R. A.

was born in 1769 at Bristol, England. His father was landlord of the Black Bear Inn, Devises. At the early age of ten years he set up as a portrait painter in crayons at Oxford, but soon afterwards took a house at Bath, where he met with extraordinary success. In his eighteenth year, 1787, he settled in London, and entered the Royal Academy as a student. His success in London was as great as it had been in the Provinces. In 1791 he was elected an Associate of the Academy, and after the death of Sir Joshua Reynolds in the following year, succeeded him as a painter to the King. In 1794 he was elected a Royal Academician; he was knighted by the Prince Regent in 1815, and at the death of Benjamin West, in 1820, was unanimously elected President of the Academy. Sir Thomas' career as a portrait painter was unrivalled, perhaps due to his ability to make people look their best in what was yet a faithful likeness. He died at his house in London very suddenly on the 7th of January, 1830, from disease of the heart.

59

THE SWEEPER.

REMBRANDT.

Probably the picture of a little peasant girl employed about the Hermitage, Rembrandt's home. She is dressed in the costume of a Dutch servant. Her face is full and round with rather thick lips, prominent forehead and fair hair. She leans over a rough fence and gazes straight before her with wide open eyes firmly grasping her broom in such earnest poise that one would conclude she is a good worker.

Painted by Rembrandt in Amsterdam, Holland, 1651, and copied in the Imperial "Hermitage" Museum in St. Petersburg, Russia, by T. W. Wood, in 1896.

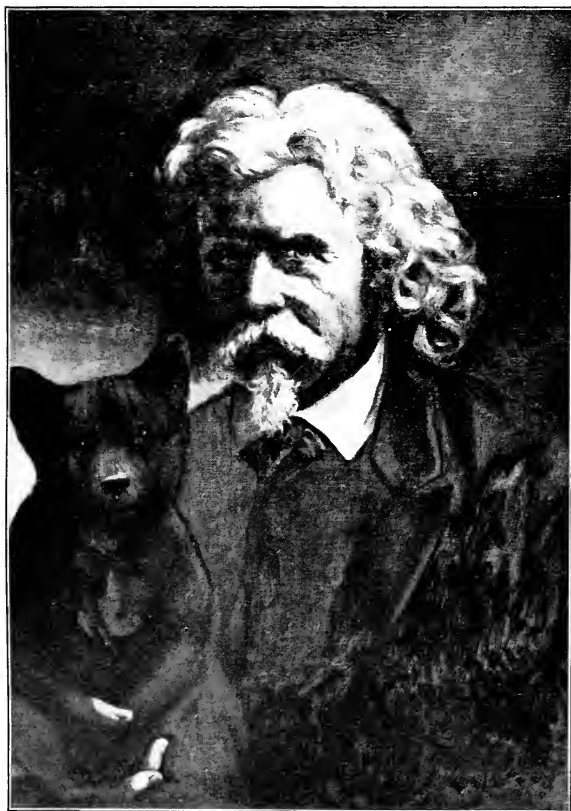
45 x 38

60

PORTRAIT OF JAS. C. HOUGHTON.

T. W. WOOD-BURGESS.

James Clay Houghton born Sept. 2, 1841 at Petersham, Mass.; died Mar. 4, 1902 at Naples, Italy, whither



NO. 52. PORTRAIT OF WILLIAM H. BEARD—WOOD.



he had gone in search of rest. Mr. Houghton was the second president of the Wood Art Gallery; for twenty-eight years he was connected with the National Life Insurance Company, being its President at the time of his death. An associate of that Company truly said of him: "Mr. Houghton's essential characteristics were absolute honesty, a faculty for constant work, fidelity to every trust, and a certain charming personality, which coupled with many acts of kindness, brought and held him the friendship of men".

Begun by Mr. Wood and finished by Ruth Payne Burgess.

30 x 25

61

PORTRAIT OF INIGO JONES.

VAN DYKE.

Inigo Jones, an English architect, son of a cloth weaver, was born in London, July 15, 1573. With the help of Thomas Howard studied landscape painting in Italy, but his chief interest was in architecture, and at Venice he gained so great a reputation that he was employed by Christian IV of Denmark to design the Royal Palaces at Rosenborg and Frederiksborg. In 1605 he returned to England, where under both James I and Charles I, he was appointed surveyor general of Royal buildings. Designed palace at Whitehall. Repaired St. Paul's Cathedral. Came into conflict with Ben Johnson. Died in poverty, July 5, 1651.

27 x 23

SIR ANTHONY VAN DYKE

as his name is commonly spelled in English, was born at Antwerp, in Flanders, March 22, 1599, and died near London, December 9, 1641. He was for a short time in the school of Rubens, where he made rapid progress; afterwards studying and painting in Italy. He became one of the most distinguished of portrait painters, and excelled also as an etcher and engraver. Charles I invited him to England and knighted him in 1632, as well as granting him a pension. He left a great number of magnificent portraits in Italy, in Holland and in England, and many fine historical paintings, besides many beautiful landscapes. He is noted for giving to his figures a dignity of grace and outline and pose which few have ever reached.

62

THE HEAD OF AN OLD LADY.

REMBRANDT.

The old lady is dressed in a black gown, stiffened epaulettes with a white cap and ruff. The simplicity and lack of

ornament of her attire tends to set off the strong Dutch face, the lines of which are so firmly and strongly moulded. The eyes which are full and wide apart bespeak the wisdom borne of many trying experiences which have brought neither despair nor regret but gentle optimism and great peace. The mouth and chin are full of sympathy. Perhaps this may have been a picture of Rembrandt's mother.

Copied in the National Gallery at London, September, 1894, by T. W. Wood.

27 x 21

63

HEADS OF ANGELS.

REYNOLDS.

These five heads are all different studies of the same face, that of Frances Isabella, daughter of Lord William Gordon. The picture suggests the remarkable beauty of color which Reynolds seems to have gained from his study of the Venetian Artists. The picture is particularly dear to children for the artist was especially happy in his portrayal of young girlhood, a field in which he has no rival.

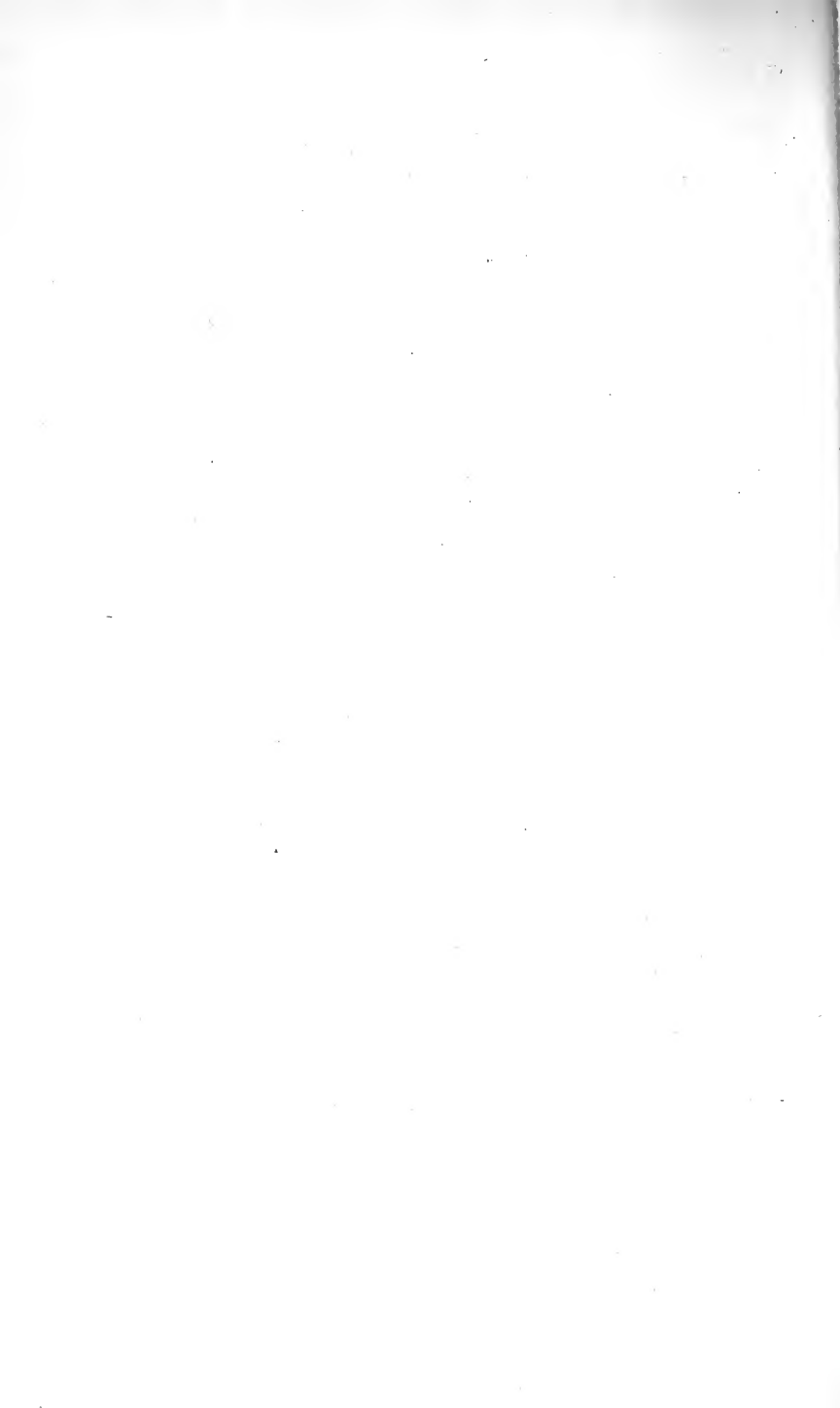
30 x 25

SIR JOSHUA REYNOLDS, P. R. A.

was born at Plympton in Devonshire, England, July 16, 1723; his father, the Rev. Samuel Reynolds, was master of the grammar school of Plympton. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art; and the perusal of Richardson's treatise on painting decided him to become a painter. "Done by Joshua out of pure idleness", wrote his father over a drawing which the boy had done in his exercise book. "While I am doing this", wrote Joshua himself of his drawing a few years later, "I am the happiest creature alive". In 1741 he was placed with Hudson, an eminent portrait painter in London. He remained with Hudson, however, only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and commenced practice in London. In 1749 he accompanied Commodore Keppel in the "Centurion" to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by the way of Paris to England. He settled in London, and soon became the most distinguished portrait painter in the capital. 1768 he was unanimously elected president of the then newly established Royal Academy of Arts in London, and was knighted by George III on the occasion. He succeeded Allan Ramsay as principal painter in ordinary to the King in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral.



NO. 58. PORTRAIT OF J. J. ANGERSTEIN—LAWRENCE.



64

THE PARSON'S DAUGHTER.

GEORGE ROMNEY.

A fanciful sketch, the best specimen of Romney's work. Copied in the National Gallery, London, July, 1898, T. W. Wood.

26 x 26

GEORGE ROMNEY

historical and portrait painter, was born in Dalton, Lancashire, England, December 15, 1734. His father was a cabinet maker of that town, and brought Romney up to his own business; but the son showing a decided ability for drawing, the father placed him at nineteen with a portrait painter of the name of Steele, then established at Kendal.

In 1756, Romney married, and in the following year commenced painting on his own account. His first production, a hand holding a letter, for the post office window at Kendal, remained there for many years. For five years Romney painted at Kendal portraits and fancy subjects; and ultimately with such success that in 1762 he ventured to try his fortunes in London, where he rose rapidly to fame and fortune. He never exhibited at the Royal Academy, and therefore could not be elected a member of that institution. He died at Kendal, November 15, 1802.

65

PORTRAIT OF REMBRANDT.

REMBRANDT.

Painted by himself 1660 and now found in the Louvre Gallery. This is a great character study, it shows the artist at work in a loose garment of cheap material, and a white night cap on his head. His face is unshaven and his hair has become gray and scanty. Standing by his easel, palette and brushes in hand he studies his model, fixing forms and colors in mind. In that penetrating gaze we are able to catch the keen insight of the artist, all his great power of concentration and imagination. We are glad also to believe that in this representation of his utter concentration in his work, he has told the world, that in the midst of the bereavement and misfortunes that befell him in his later life he is able to find satisfaction in his painting.

Copied by Mr. T. W. Wood, in the Louvre Gallery, Paris.

44 x 33

66

PORTRAIT OF WILLIAM LINLEY WHEN A BOY.

LAWRENCE.

William Linley, 1771-1835, came of a remarkable family. His father Thomas Linley, his brother Thomas, and three sisters were all musicians of note, composing many songs, glees and other melodies well-known in English musical circles. William held a writership at Madras and was devoted to literature and music.

Copied in Dulwich Gallery, London, September, 1894 by T. W. Wood.

26 x 22

67

PORTRAIT OF REMBRANDT.

REMBRANDT.

A picture by the artist himself when he was an old man.

Copied in the Salon Carre of the Louvre, Paris, by T. W. Wood, 1896.

28 x 22

68

SUSPENSE.

LANDSEER.

A wounded knight has been brought home to his castle, the blood drops, in continuous line on the floor, show that he has been carried through the halls to the room beyond. The door has been closed while the surgeon examines the wound and the faithful hound has been shut outside. Here he waits in quivering suspense with drooping head and eyes fixed mournfully on the closed door. Every detail of the picture is suggestive. The heavy door studded with nails, calls to mind the old Roman castle; the gauntlet and plume suggest the rank of the knight. The picture was exhibited at the British Museum in 1834.

Copied in South Kensington Museum, London in 1896 by T. W. Wood.

(For biography of Landseer, see No. 30.)

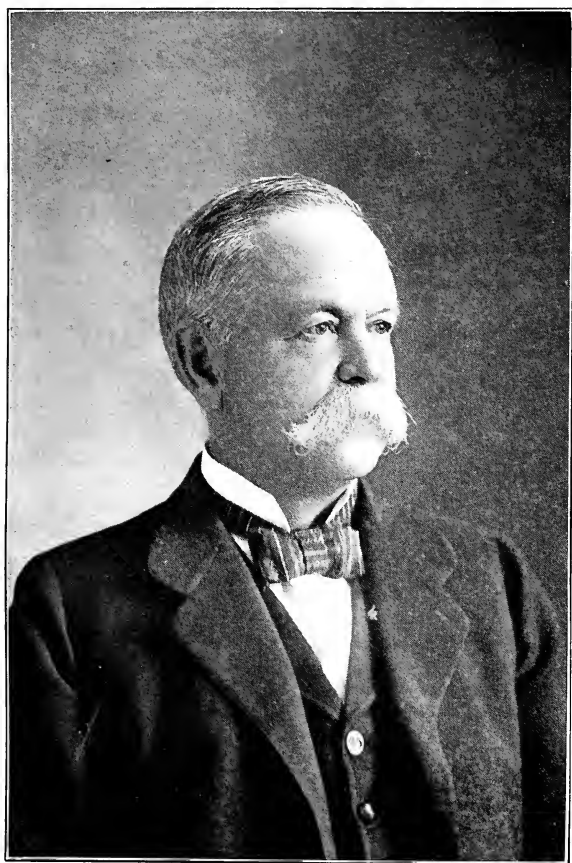
29 x 36

69

REMBRANDT AND SASKIA.

REMBRANDT.

Saskia, wife of Rembrandt was born in Friesland, one of nine children, of a wealthy patrician family. When she was five years old she lost her mother, seven years



No. 60. PORTRAIT OF J. C. HOUGHTON—WOOD-BURGESS.

later, her father, a distinguished politician, died. The orphan girl lived with her cousins until she was twenty when she came to Amsterdam to live with her relative, Hendrick Van Uylemborch a man of artistic taste, and friend of Rembrandt. Here she met the great artist, and after a happy courtship of two years they were married. Rembrandt found no greater pleasure than in painting his love.¹ Perhaps she was not a pretty woman but she has a most expressive face, at times merry and roguish and other times serious. She had an abundance of silky hair and a brilliant complexion. This is a fantastic treatment of the happy couple. Saskia is seated like a child on the artist's lap while he flourishes a wine glass in the air. Perhaps Rembrandt intended here playfully to depict Comedy and Tragedy.

The original was painted in 1634, copied in the Cassel Gallery, August, 1894 by T. W. Wood.

62 x 50

70

GIRL AT THE WINDOW.

REMBRANDT.

"Young woman leaning on a door".

Painted in 1643, copied in the Dulwich Gallery London September, 1894, by T. W. Wood.

29 x 21

71

PORTRAIT OF REMBRANDT.

REMBRANDT.

Rembrandt was a man of strange contradictions. In his personal habits he was extremely frugal and temperate, generally living on the simplest food, often nothing more than a herring or a piece of cheese for his lunch. Yet he was recklessly extravagant, paying enormous prices for a choice painting, or rare print. These extravagances plunged him into debt, and he died a poor man. The entire expenses of his funeral were \$7.50. Today his paintings are priceless, and it is considered a crime to take one of his works out of Holland. Painted in 1634.

Copied in the Salon Carre of the Louvre, Paris, by T. W. Wood, 1896.

26 x 22

72

EVENING.

CUYP.

Cuyp the artist of the original of this picture attained the greatest success in portraying the unending effects

of sunlight. "Evening" like most of Cuyyp's paintings is the work of a tonist rather than a colorist. It shows us how the calm beauty of the passing day had passed into the artist's soul. No man has ever surpassed him in painting the mystery of sunset light.

Copied in the Dulwich Gallery, London, in 1896 by
T. W. Wood. 28 x 36

ALBERT CUYYP

was born at Dort, Holland, in 1605, was a pupil of his father, Jacob Gerritz Cuyyp, (known as "Old Cuyyp"). He suffered from neglect during his life, but his pictures have appreciated in value ever since his death, which occurred about 1672, and are now regarded in England and Holland as among the best landscapes in existence.

73

HERODIAS' DAUGHTER.

TITIAN.

Herodias was a daughter of Aristobulus, son of Herod the Great. She was married to her uncle Philip, but left him for his brother Herod, Tetrarch of Galilee. For this reason she incurred the criticism of John the Baptist, which so angered her that she became his avowed enemy and determined to kill him. Herod having imprisoned John, a convenient time arose when Herod and the chief citizens of Galilee were partly intoxicated at the feast. The daughter of Herodias danced before the revellers and so delighted Herod, that he impulsively told her she should have any request she might make. At her mother's instigation she demanded the head of John the Baptist. Titian has splendidly portrayed the beauty of the girl who artlessly and entirely unmoved bears the ghastly trophy to her mother.

Copied by Mr. Wood. (For biography of Titian, see No. 23.)

34 x 31

74

THE GLORY OF AUTUMN.

J. McENTEE.

A little gem depicting the glory and gold of the autumn foliage. This is a copy painted by Mr. Wood in 1897, and bears the inscription "after N. F. 1881". The original was given by the artist to Mr. Wood, who later presented it to the G. W. V. Smith Museum in Springfield, Mass.

14 x 12

JERVIS McENTEE

was born in Rondout, New York, in 1828. He was one of the best known American landscape painters, his spec-



NO. 62. HEAD OF AN OLD LADY—REMBRANDT.



ialty being autumn scenery. He was elected an Academician in 1861. Died in 1891.

75

BOYS WILL BE BOYS.

J. G. BROWN.

This picture was presented to the Wood Art Gallery by Mr. George Walter Vincent Smith, the founder of the superb Museum of Art, in Springfield, Mass.

16 x 24

J. G. BROWN, N. A.

was born in Durham, England in 1831. He studied art in Newcastle-on-Tyne, and in the Royal Scottish Academy in Edinburgh. He came to this country while a young man and was elected an N. A. in 1863. He received Honorable mention by Paris Exposition in 1889. He is now, and has been for many years President of the American Water Color Society, and is also President of the Artists' Fund Society, and Vice-President of the National Academy of Design. Mr. Brown is famous all over this country for his "Bootblacks" and "Newsboys".

76

OPENING IN THE WOODS.

SHURTLEFF.

This wood interior was taken within a stone's throw of the artist's cottage in the Adirondacks, and was presented to the Wood Art Gallery by the artist. The frame was presented by Mr. D. Dinan of New York.

20 x 25

ROSWELL MORSE SHURTLEFF

son of Dr. Asahel and Eliza (Morse) Shurtleff, was born June 14, 1838 in Rindge, N. H. In early life he showed remarkable aptitude for pictorial art, and many of his clever sketches of men and things about his native town are well remembered. He studied in the Lowell Institute, Boston, and later at the National Academy of Design, N. Y. For several years he was engaged in the illustration of periodicals and books. At the outbreak of the war he became adjutant of the 99th N. Y. Vols. He was severely wounded while on picket duty at Bethel, Va., captured and taken to Libby prison, where he remained eight months when he was paroled.

His studio is on West 22nd street, New York, and his summer home in the Keene Valley in the Adirondacks. As a painter of forest depths he is unequalled. His paint-

ing "The Silent Woods" is at the Metropolitan Art Museum. His works have called forth congratulations from the Alpine Club of Paris. He first exhibited at the National Academy in 1872, and was elected an Associate in 1881 and an Academician in 1890. He is also a member of the American Water Color Society. Mr. Shurtleff stands in the front rank of the American landscape painters.

77

PORTRAIT OF R. H. STODDARD.

T. W. WOOD.

Richard Henry Stoddard journalist and poet was born at Hingham, Mass., July 2, 1825, and died, 1903.

Educated in the public schools of New York, worked as a mechanic in an iron factory, and later was employed in Custom House. In 1860 to 1870, literary editor of the New York World, and of New York Mail and Express 1880. His principal writings are "Adventures in Fairy Land", 1853; "Songs of Summer", 1856; "Life of Alexander Van Humboldt", 1860; "Abraham Lincoln, A Horatian Ode", 1865; "A Book of the East", 1871; "Lion's Cub", 1890.

This picture was exhibited in the National Academy of Designs in 1895.

30 x 25

78

THE VELVET HATTED SASKIA.

REMBRANDT.

Rembrandt painted many pictures of his wife Saskia, having collected many fantastic things for this purpose, velvet and gold embroidered cloaks, oriental stuffs, laces, necklaces and jewels. "In this picture the artist has decked his wife in a broad brimmed hat of red velvet, with a sweeping white feather, a full court dress with embroidered yoke, and full sleeves, a rich mantle draped over one shoulder, necklace, earrings, and bracelet of pearls. Her expression is more serious than usual, though very happy, as if she were thinking of her lover; and in her hand she carries a sprig of rosemary, which in Holland is a symbol of betrothal, holding it near to her heart". Since this picture is not signed and dated, after Rembrandt's usual custom, it is thought it was intended as a gift for Saskia herself, hence it holds a romantic interest.

Painted 1634.

Copied in the Cassel Gallery, August, 1894 by T. W. Wood.

38 x 31



NO. 70. GIRL AT THE WINDOW—REMBRANDT.



79

THE CAVALIER.

RUTH P. BURGESS.

The artist has well delineated the worldly wisdom, the consciousness of ability to acquit oneself with self-possession, bravery in danger, and the almost defiant unconcern at the ridicule of Roundhead or Puritan which is so truly attributed to the Cavalier of the 17th century.

24 x 30

(For biographical sketch of Mrs. Burgess, see No. 17.)

80

PORTRAIT OF A YOUNG ARTIST.

T. W. WOOD.

This is the earliest piece of work from the hands of T. W. Wood; a portrait of himself at the age of twenty-one, drawn from his reflection in the mirror.

20 x 14

81

THE SHEIK.

RUTH P. BURGESS.

A strong face, denoting a born ruler. An out of door man, whose eyes have looked upon the great distances of the desert. He has led great enterprises and is not afraid. He is clad in his Eastern garb and seems to personify the championship of the defiant East against the Occident.

24 x 20

82

PORTRAIT OF A DOGE.

BELLINI.

This Doge, Leonardo Loredano, was one of the most famous in Venetian history. The picture is a celebrated portrayal of the face of a refined intellectual but determined ruler. Copied in the National Gallery by T. W. Wood in 1898.

25 x 18

GIOVANNI BELLINI

one of the most distinguished painters of the fifteenth century was born at Venice about 1428. He studied together with his older brother, Gentile, in his father's school at Padua. After 1460 Giovanni settled in Venice,

where he gradually arose in esteem, and during Gentile's Mission to Constantinople was appointed to continue the series of pictures begun by his brother for the Hall of the Great Council. He was a painter of religious subjects of the more stately kind, which he treated with gentle and refined feeling, combined with splendor of color. Thus he was the forerunner of the greater artists of the next generation, Titian, Paul Veronese and Giorgione. He died at an advanced age, November 24, 1516.

83

THE FAITHFUL NURSE.

T. W. WOOD.

A fine specimen of the way in which T. W. Wood idealized humble life. The drawing of the nurse is admirable, the quiet patient face, the spread hands wrapped around the baby express in every line, care and toil and unremitting faithfulness.

Painted 1893

28 x 22

84

THE SYNDIC.

REMBRANDT.

Copied in the Cassel Gallery, Germany, August, 1894 by T. W. Wood.

28 x 24

85

THE BROTHERS VAN DE VELDE.

MEISSONIER.

As in all Meissonier's pictures, the drawing is faultless, moreover the figures are living and the interest of the brothers is real.

William, the older brother, was born in Amsterdam, Holland, in 1633, son of William Van de Velde senior. The father, a sailor by training had attracted great attention because of his marine views; and upon the invitation of Charles II in 1674 took his son William to England, who became Court painter of sea fights and died in London, 1707.

Adrian, the younger brother was born in Amsterdam in the year 1635. He became a great landscape and animal painter. He died when only thirty-six years of age.

In this picture Meissonier has carefully and admirably portrayed the humble pride which the artist has in his work and the appreciative critical interest of his brother, who stands a little back with his head upon one side viewing the picture upon the easel.

Probably copied by T. W. Wood.

12 x 10



NO. 78. VELVET-HATTED SASKIA—REMBRANDT.



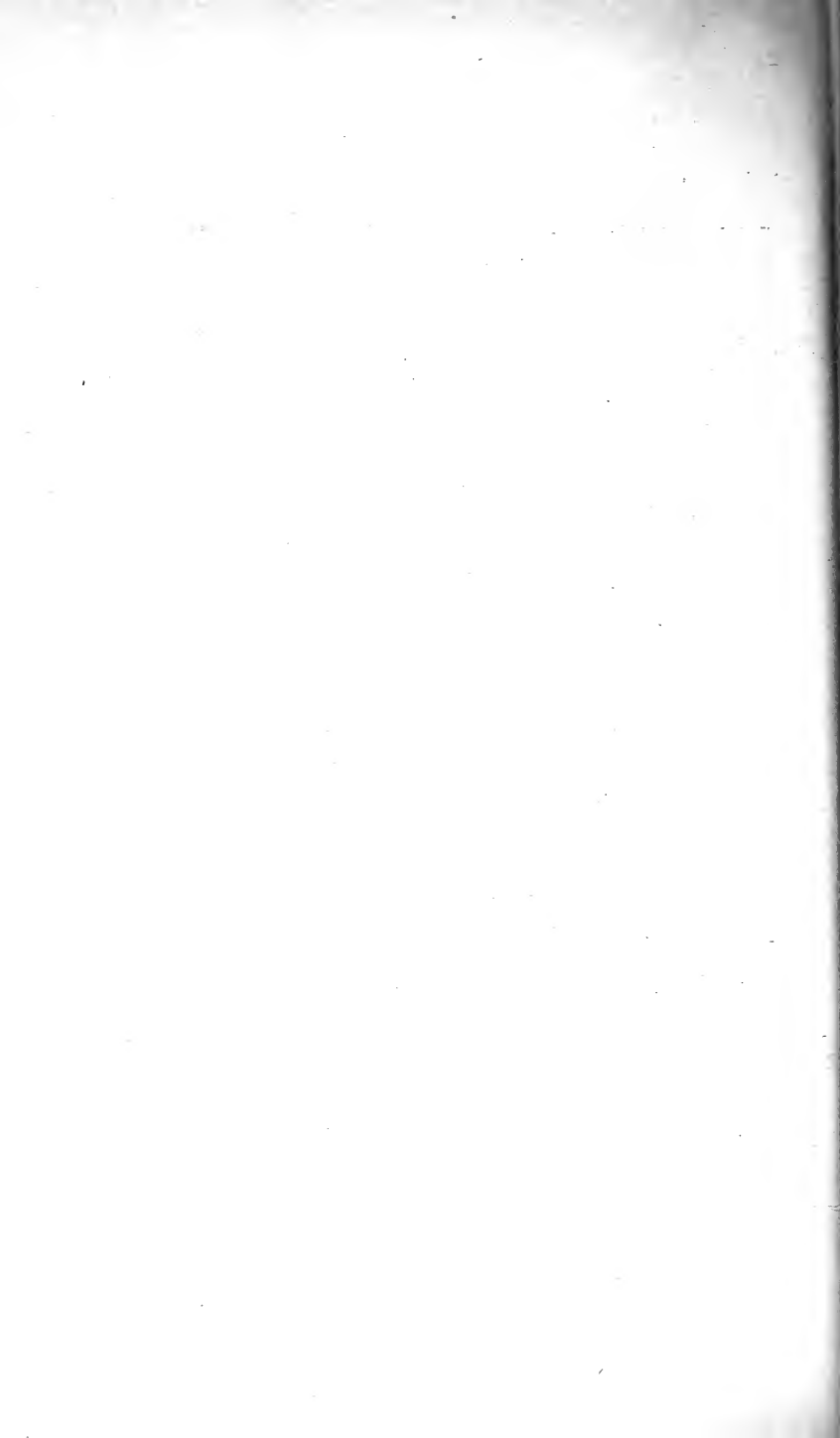
JEAN LEWIS ERNEST MEISSONIER

born in Lyons, France about 1813; began the study of art in Paris when very young, and soon won great praise. His first painting "The Little Messenger" was exhibited when he was twenty-three years old. At once his popularity knew no bounds, admiration for him amounting to a passion. His works are mainly suggested by the Napoleonic Wars, such as "Cavalry Charge", "The Amused Cavalier", "Guard Room", etc. His reputation was justified by the extreme care he took in his work. He once said: "I never hesitate about scraping out the work of days, and beginning afresh so as to satisfy myself and try to do better". His works are mostly small, but besides being fine specimens of the highest art, are faithful presentations of the costumes of his time, no detail being too minute to escape his attention. His paintings brought fabulous prices, and some of his best works are in America. Harry W. Watrous says of him: "He was the greatest genre painter of any age."





No. 81. THE SHEIK—BURGESS.



Paintings in the Upper Corridor

86

RETURN OF THE FLAG.

T. W. WOOD.

This patriotic study was begun in 1869, while unfinished was sold May 1st, 1872 for \$720. This copy was not completed until 1891.

30 x 20

87

QUEEN OF THE SCYTHIANS CAUSING THE HEAD OF CYRUS TO BE DIPPED IN A VASE OF BLOOD.

RUBENS.

This picture illustrates the passage in the Purgatorio of Dante, Canto XII, 55. "Displayed the ruin and the cruel carnage that Tonugris wrought, when she to Cyrus said: 'Blood didst thou thirst for, and with blood I glut thee!'"—Longfellow's translation.

A sketch only of the great picture, figures life-size, in the Salon Carré of the Louvre, and copied there by T. W. Wood in 1859.

13 x 9

PETER PAUL RUBENS

was born at Siegan in Westphalia, on the day of St. Peter and St. Paul, June 28, 1577. After receiving some instruction in art from Tobias Verhaagt and Adam Van Noort, he was placed with Otho Venius, the most celebrated painter of his time at Antwerp. In 1600 he went to Italy, and entered the service of Vincenzo Conaaga. In 1605 he visited Spain, but returned to Antwerp in 1608. In 1620 he was invited to Paris, where he executed a series of pictures for the Luxembourg Palace; a few years later he went to England, where he was knighted by Charles I., in 1630. Rubens was twice married, first to Isabella Brant and secondly to Helena Fourment. He died at Antwerp on the 30th of May, 1640, and was buried with extraordinary pomp in the church of St. Jacques. Flemish school.

Rubens was distinguished as a courtier and employed by several princes and sovereigns as an ambassador. In

this capacity he visited Madrid for the Duke of Mantau, and he arranged the peace between Phillip IV of Spain and Charles I of England. His acquaintance with the sciences, belles lettres, archeology and politics was profound for that period.

88

THE DROPSICAL WOMAN.

Dou.

The original is in the Salon Careé, Louvre. Copied about one-half the size of the original in 1859, by T. W. Wood.

13 x 10

GERARD DOU

one of the most celebrated of the Dutch genre painters, was born at Leyden, in 1613. His father was a glass painter and Gerard was at first taught by him, by Bartholomeus Dolendo, and Peter Couwenhom, but afterwards entered the school of Rembrandt at Amsterdam, and remained with that painter three years. He died at his native town in 1675. Dutch school. "The Woman Sick of the Dropsy," is his best known work.



NO. 82. DOGE LEONARDO LOREDANO—BELLINI.



Collection of Sketches, Water Colors, Photographs and Etchings on Main Floor.

By T. W. Wood.

89

HIS FIRST SMOKE.

Etched and exhibited at the New York Etching Club in 1886. Sold to G. N. Tyner.

90

MAIN STREET, MONTPELIER.

A water color of the scene, which daily met the artist's eye as he looked south from his studio "Athenwood". The large Red Bridge in the foreground was torn down in 1897. 45 x 24

91

JUMP.

A water color painted in 1883. The shed with straw in the background were sketched at the "Nutt" farm in Montpelier.

40 x 33

92

THE DIFFICULT TEXT.

Photo of a picture painted in 1887 and sold to Theo N. Vail.

93

ARGUING THE POINT.

Photograph of painting made in 1877 and sold to W. D. Sloan.

94

"I WANT TO KNOW!"

Etched and exhibited at the New York Etching Club in 1886.

65

95

THE DAY BEFORE ELECTION.

An etching made in 1887, and plate sold to Bradlee Whidden.

96

THE RESCUE.

Etched and exhibited in 1888.

97

I AM BLIND.

Etching.

98

GOSSIP.

Exhibited at the American Water Color Society in 1890.

99

IN A BROWN STUDY.

Etched from a well-known cooper of Montpelier in 1884

100

A MAN OF PEACE.

Etched from a well-known barber in Old Montpelier and exhibited at the New York Etching Club in 1886.

101

MAN OF WAR.

Exhibited at the New York Etching Club in 1884.

102

HIS OWN DOCTOR.

Etched in 1883.

103

THE VILLAGE POST OFFICE.

Photograph of original painted in 1872, and sold to Chas. S. Smith.

104

FRESH EGGS.

Etched and exhibited at the New York Etching Club in 1882.

105

THE QUACK DOCTOR.

Photograph of original painted in 1882 and sold to Geo. I. Seney, Brooklyn.

106

TEMPLE OF VESTA.

Catalogue of Pictures in "The Sketch Room."

1. Portrait of Miss Cadwell.
2. Study in Cadwell House. Detail of Stitch in Time. (See No. 33 *Gallery*.)
3. Blacksmith's Forge.
4. City Curb.
5. Autumn Fruits.
6. Cloud Study.
7. Landscape.
8. Detail of Crossing the Ferry.
Mrs. Cummings (?)
9. Landscape.
10. Tree Study.
11. Detail of Crossing the Ferry. *John Demeritt*
12. Attic Stairs.
13. Study in Cadwell House. Detail of Stitch in Time. (See No. 33, Main Gallery.)
14. Detail of Crossing the Ferry.
Calvin Bullock
15. A Cow. [Earliest Known Sketch by the Founder.]
16. Landscape.
17. Detail of Crossing the Ferry.
18. Landscape.
19. Detail Return of the Flag.
20. Detail Return of the Flag.
21. Detail Crossing the Ferry.
Calvin Bullock
22. Study of Cradle.
23. Fire-place Study.
24. Cloud Study.
25. Landscape.
26. Study of the Dandelion.
27. Snow Scene.
28. Butternut Tree.
29. Portrait.
30. The Miner.

31. In the Barn.
32. Study of an interior.
33. Dog.
34. Portrait.
35. Portrait.
36. Dog.
37. Portrait.
38. Study of Chair.
39. Portrait. *Dr. O. P. Forbush (?)*
40. Winter Landscape.
41. In the Stable.
42. Study in the old Gristmill.
43. The Winnowing Mill.
44. Portrait of Negro.
45. Waterfall.
46. Study of a Dog.
47. Blind Harpist.
48. Cloud Study.
49. Landscape.
50. Study of an Elm Tree.
51. Tree Study.
52. Study of a Child.
53. Nature Study.
54. Nature Study.
55. Fruit Study.
56. Sea Saw.
57. Sunset.
58. Beach Scene.
59. Study of Pine.
60. Detail of American Citizen. *See No. 39 Gallery.*
61. Athenwood. Country Home of T. W. Wood.
62. "Smoky Day". Indian Chief.
63. Portrait.
64. Portrait.
65. Montpelier from Athenwood in 1855.
66. Indian Tepee.
67. Windmill.
68. Portrait. Painted 1856. *P. G. Smith*
69. A Canyon.
70. The Attic.
71. Portrait of Rosa Bonheur.
72. Portrait.

- 73. Study of Corn Stalks.
- 74. Portrait Study.
- 75. Tree Study.
- 76. Old Water Barrels.
- 77. The Old Mill.
- 78. Landscape.
- 79. Francisco d. Paul Genoa.
- 80. Study of the Woods.
- 81. Landscape.
- 82. Study of Tree Trunk.
- 83. Portrait Study.
- 84. Detail of Fire Place.
- 85. Portrait Study. *Kendall T. Davis*
- 86. Child Study. Detail of "The Rescue".
- 87. A Pleasant Journey.
- 88. Study of Goat.
- 89. Study of Rocks and Grasses.
- 90. Autumn Scene.
- 91. Open Barn Door.
- 92. The Old Shoe.
- 93. The Young Smoker.
- 94. Landscape.
- 95. Montpelier from Athenwood in Winter.
- 96. By the Camp Fire. *R. H. Whittier*
- 97. Portrait G. W. Robinson.
- 98. Portrait.
- 99. Portrait.
- 100. Portrait.
- 101. Italian Study.
- 102. Nature Study.
- 103. Study of Tree.
- 104. Portrait.
- 105. Landscape and Clouds.
- 106. Landscape.
- 107. Water Carriers. Italian Model.
- 108. Landscape at St. Albans, Vermont, 1849.
- 109. Landscape. Wood Scene.
- 110. Italian Model.
- 111. Willow. St. Albans, Vermont, 1849.
- 112. Portrait.
- 113. Rose Bush.
- 114. Landscape.
- 115. Italian Peasant Girl.

116. Italian Peasant.
117. Landscape, Berlin Vermont, 1840.
118. Portrait.
119. Portrait.
120. Portrait.
121. Portrait.
122. River Bank.
123. Calla Lilly.
124. Study.
125. Study of Beach.
126. Bandbox.
127. Portrait. Brown Sexton of Grace Church,
1853.
128. The Farmer.
129. Mountain Scene.
130. Study of Pebbles.
131. Ferns and Grasses.
132. Stone Steps.
133. St. Peters in Rome.
134. Study of Foliage.
135. Tree Study.
136. Hannah by the Window Binding Shoes.
137. Autumn Scene.
138. In the Grist Mill.
139. Waterfall.
140. Water Scene.
141. Thistle and Mullen.
142. Cloud Effect.
143. Portrait.
144. Tree Study.
145. Trees in Winter.
146. Interior Study.
147. Tree.
148. Landscape.
149. Beech Tree.
150. Study of Head.
151. Italian Peasant.
152. Study of Head.
153. Study of Sumac.
154. The Hand Sled.
155. The Druggist's Window.
156. "Fire Wind" Indian Portrait.
157. Interior of Barn.

- 158. The Balustrade.
- 159. The Mullein Stock.
- 160. The Tumble Down Barn.
- 161. Stable.
- 162. Sketch, 1847.
- 163. Trees.
- 164. Five Sketches.
- 165. An Ivy Plant.
- 166. Crossing The Ferry.
- 167. The Narrows.
- 168. Lower State Street, Montpelier, Vermont.
- 169. The Auctioneer, Murray Kent, et al.
- 170. J. Edward Simmonds of New York, Banker.
Unfinished.



CROSSING THE FERRY—WOOD.



Pictures in the Trustees' Room.

- 171. Spaniel.
- 172. A Tyrolese Waterfall *John L. Fitch, A.N. A.*
- 173. Photograph of T. W. Wood.
- 174. Christ at Emmaus. Etching from the Louvre. Presented to Mr. Wood by Mr. Chas. Paine.
- 175. Southern Cornfield. Study. Sold in 1869.
- 176. Landscape in Oil.
- 177. By the Sea. A Water Color
W. J. Whittemore, A. N. A.
Painted in 1887. Presented by the Artist.
- 178. Portrait of Miss Cornelia Storrs.
- 179. Waterfall.
- 180. The Marriage Espagnote Engraving.
Fortuny.
- 181. Sunset. Oil.
- 182. Copy of Fortuny. Tangrar 1865.
- 183. The Spinner. Etching.
- 184. Assumption of The Virgin *Murillo.*
- 185. Crossing The Ferry. *T. W. Wood.*
- 186. Portrait of Robinson. *T. W. Wood.*
- 187. Give Us a Light. *T. W. Wood.*
Exhibited at the American Water Color Society 1878.
- 188. The Love Letter. *T. W. Wood.*
Exhibited at the American Water Color Society in 1893.

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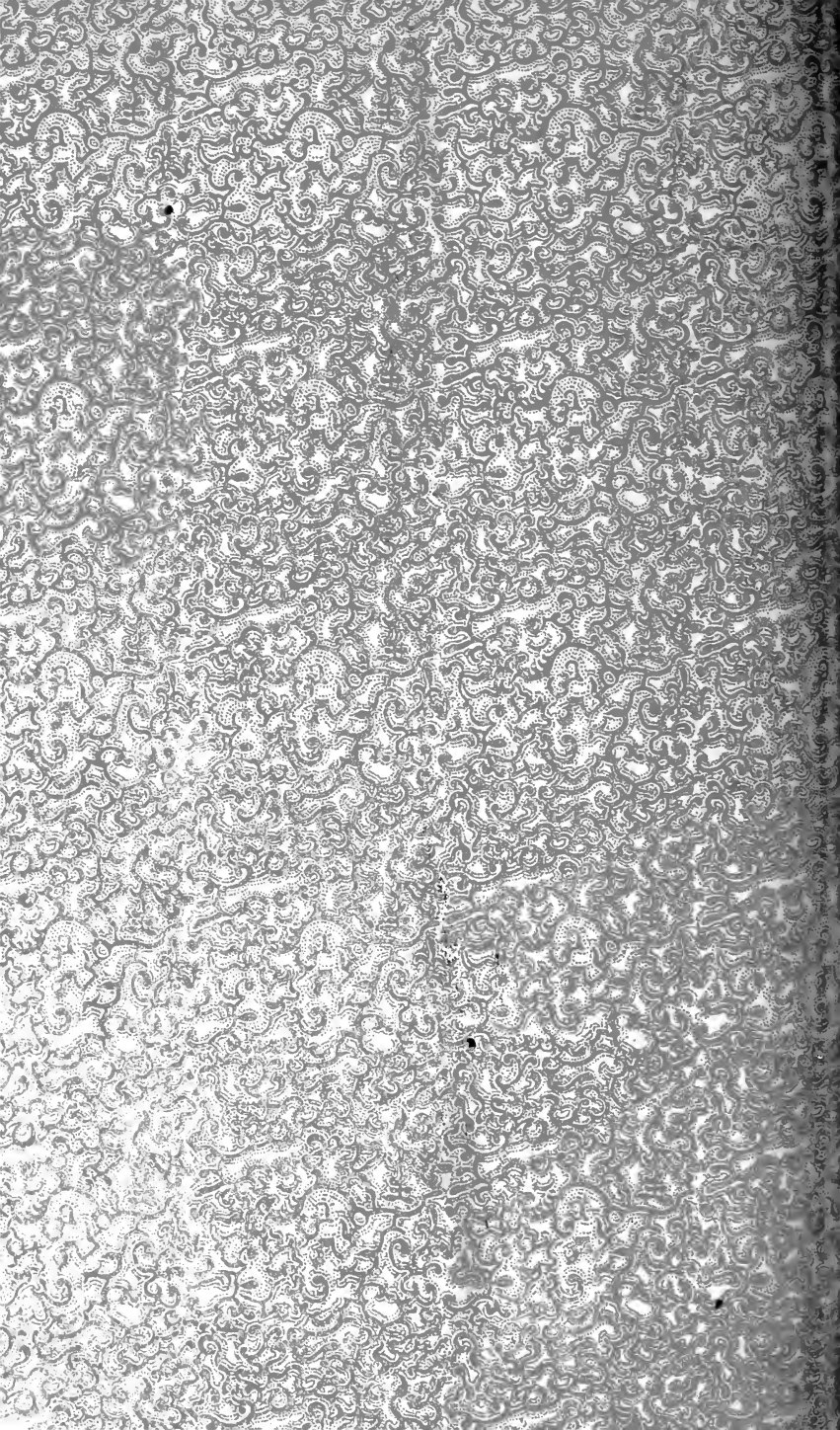
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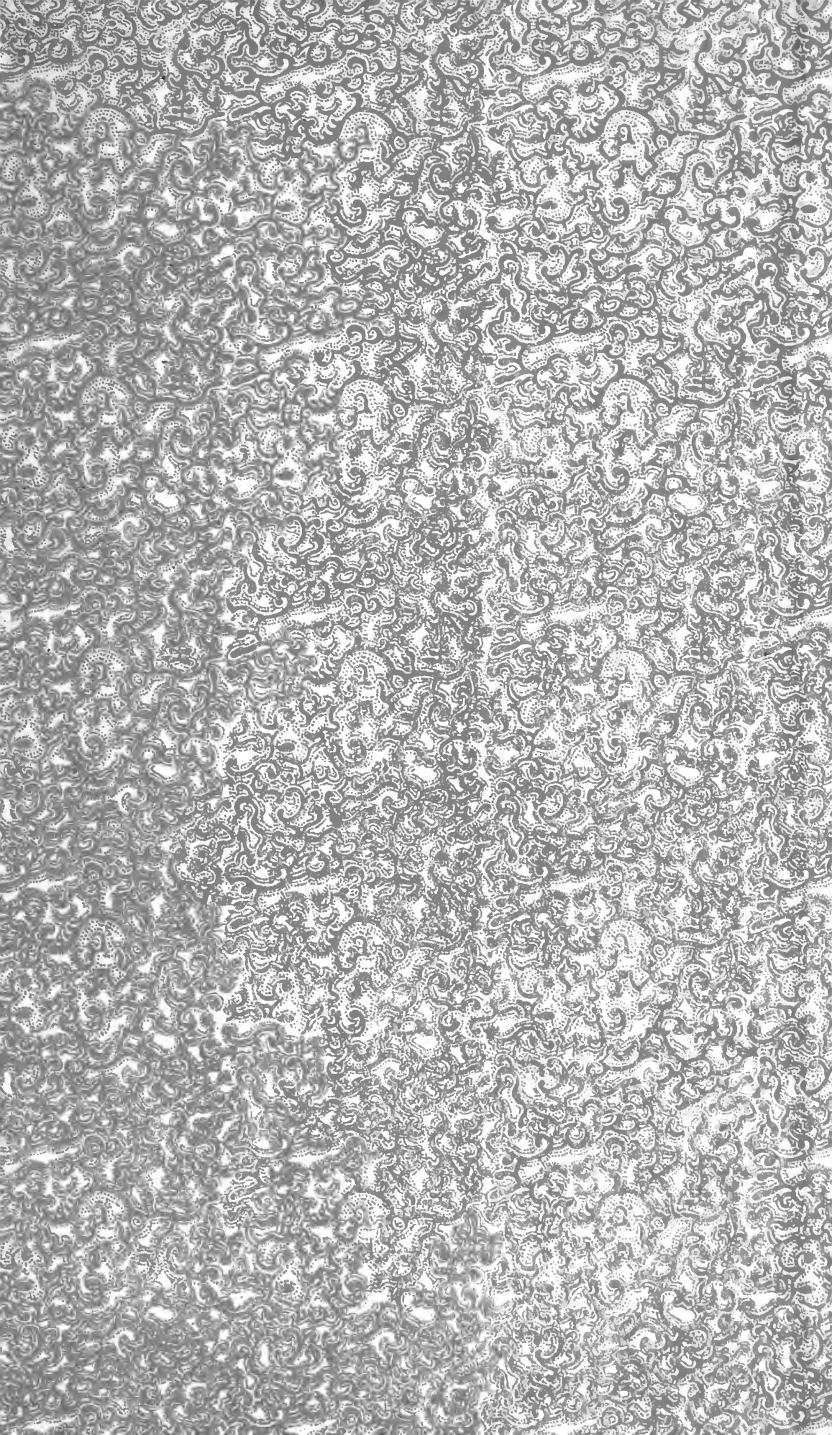
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Wood, T. W. (As A Youth)	80
Young Artist	80
Young Fiddler	53











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